

## GI Damone Not Yet D'Merrier

New York—Contrary to reports in the trade press, Vic Damone is still in the army. Now in San Antonio, Tex., he does not expect his discharge until about May 9.

Ten days later he will be booked by William Morris into his first multi date at Bill Miller's Riviera in Fort Lee, N. J. Following this will be dates at the Paramount Theatre, the Chez Paree in Chicago late in June, the Sands in Las Vegas and the Mocambo in Los Angeles.

Then, in August, Vic will go to work in the MGM studios in the musical *Hit the Deck*.

## Need Manager All Day, Not All Life: Joni

New York—Joni James decided last month that Roy Rodde was no longer her personal manager. Since this was a split decision, with Rodde holding a contract that says he is to get half her earnings for life, the lawyers are lapping up gravy on either side of the fence.

The youthful MGM disc songstress announced the break during her Paramount stint here, calling the contract "unconscionable" and adding that Rodde's TV appliance business, not to mention his private family life, kept him too busy in Chicago.

"It's been miserable," she told *Down Beat*. "The bigger things got for me, the rougher it became. I have a rehearsal, and he's in conference. I try to call him long distance, and he's out of the office. Look at Patti Page. Jack Rael is with her 24 hours a day. That's what I call a personal manager."

## Coral Signs Johnny Long

New York—Johnny Long has signed a two-year contract with Coral records. He cut his first session under the new pact at the end of his five-week run in the Paramount theater here.

Previously with Mercury, Long now returns to his old association with Bob Thiele, for whom he recorded a flock of sides on Signature in the 1940s. A number of these have been taken over by Coral and packaged on LPs.

## 'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 12-S through 16-S for complete reviews.

### POPULAR

JIMMY BOYD ..... *Two Easter Sunday Sweethearts*  
My Bunny and My Sister Sue (Columbia 39955)  
NAT COLE-BILLY MAY ..... *Can't I?* (Capitol 2389)  
THE HILLTOPPERS ..... *I Can't Lie to Myself* (Dot 15055)  
JONI JAMES ..... *Your Cheatin' Heart* (MGM 11426)  
JO STAFFORD ..... *Smoking My Sad Cigaret* (Columbia 39951)

### JAZZ

DUKE ELLINGTON ..... *A Tone Parallel to Harlem* (Columbia LP ML 4639)  
OSCAR PETERSON ..... *Peterson Plays Duke Ellington* (Mercury LP MGC 606)  
Peterson Plays George Gershwin (Mercury LP MGC 605)

### RHYTHM AND BLUES

RAY CHARLES ..... *Misery in My Heart* (Swing Time 326)  
THE CLOVERS ..... *Crawlin'* (Atlantic 989)  
VARETTA DILLARD ..... *Getting Ready for My Daddy* (Savoy 884)  
LINDA HAYES ..... *What's It to You, Jack* (Recorded in Hollywood)

### COUNTRY AND WESTERN

JACK CARDWELL ..... *My Love for You Would Fill Ten Pots* (King 1163)

# DOWN BEAT

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CHICAGO, APRIL 8, 1953



LOOK, MA, it's me, Rosie, says a happy Miss Clooney at the premiere of her first movie, *The Stars Are Singing*. Overnight, it made her a Hollywood celeb. Strong man is wrestler Sandor Szabo.

## Goodman Lineup Nearly Complete

New York—The Benny Goodman band is almost ready to go. Three chairs remained to be filled at presstime, with the personnel stacking up as follows:

Trumpets—Ziggy Elman, Charlie Shavers, and possibly Chris Griffin. Trombones—Verne Brown and Rex Peer.

Saxophones—Clint Neagly, lead alto; Georgie Auld, tenor; two men to be selected.

Rhythm—Teddy Wilson, piano;

Allan Reuss, guitar; Israel Crosby, bass, and Gene Krupa, drums.

Vocals: Helen Ward.

By the time this band starts on its joint concert tour with the Louis Armstrong sextet, the latter group will probably boast a Goodman alumnus, Joe Bushkin, in its personnel. Joe Glaser was awaiting confirmation from Bushkin that he would join Satchmo on returning from Europe.

## Granz Is First To Crack British Ban On U.S. Orks

London—Norman Granz made history on March 8. He flew his Jazz at the Philharmonic troupe into London and became the first American to present a jazz group in England in 18 years.

The Ministry of Labour relaxed for one day only its ban against U.S. bands and only because Granz offered to fly his men in (free), play two concerts (free), and fly out again (free).

All monies from the concerts went to the Lord Mayor of London's fund for victims of the recent floods which devastated Britain's east coast.

Granz phoned *Down Beat* correspondent Mike Nevard in London and offered to put on the shows. Nevard, also a writer on the *Melody Maker* here, immediately set wheels in motion. *Melody Maker* agreed to sponsor the concerts and contacted classical impresario Harold Fielding, who undertook to handle the organization.

With just 11 days to prepare for it, special pools of clerks were set up to deal with the flood of ticket applications. Granz described the affair as "the biggest thrill of my life."

## Harry Jim Dandy As Band Returns To NY

New York—It was old home week when the James band returned to town. The capacious ringside of the Band Box was studded with people who know the man so intimately that they call him Harry Jim. And he blew as if among friends—outspokenly, assuredly and convincingly.

The band Harry brought to town was a surprise to many of us. The surprise lay not so much in the quality of the performance, for you expect him to have a clean, workmanlike crew, but in the nature of its product; most of the items played on every set we caught during two visits were either jump numbers like *Ultra* or slow but jazz-tinged things like Herbie Steward's alto specialty on *Man With The Horn*.

In addition to playing some of the best solo work we've heard from him, Harry worked in the section for such telling items as the five-muted-trumpets opening on Sonny Burke's *Midnight Sun*. And he gave the other soloists plenty of play, among them Francis Polifroni, whose tenor and clarinet solos were modern and impressive; Ziggy Elmer on trom-

(Turn to Page 17)

## Judge Digs Minor Swingin' Little Axe

Hollywood—In okaying singer Jimmy Boyd's new contract with Columbia Records, under which the 12-year-old will get a 5 percent royalty (a high rate—the usual is not more than 3%) Superior Court Judge Swain insisted on removal of clause under which the firm would have deducted cost of the music backing—conductor, arranger, musicians, etc. This is standard practice with all major recording companies with their contract artists, including most bandleaders.

The judge indicated he was not condemning the practice but felt that it was not acceptable in the case of a minor.

Hollywood—Don Haynes, former manager to the late Glenn Miller during the latter's major career as a bandleader, has been signed by Universal-International as technical advisor on the forthcoming Miller biopic. The picture, with actor James Stewart in the title role, has been set to start June 1, under the tentative title of *Moonlight Serenade*.

One of Haynes' functions will be that of assisting the studio to round up as many as possible of the ex-Miller musicians to appear in the Miller band for the picture.

## 'Gomen Nasai' A Click—Now They're All After A Corker

New York—Richard Bowers, the young ex-GI whose record of *Gomen Nasai*, cut in Japan, became a sensation in this country, has signed a booking pact with MCA and a recording contract with Columbia.

Bowers, who is 25, spent the last two years in the army and three years before that in the Merchant Marine. He was an army

clerk in Tokyo, singing occasional camp shows, when he made the disc for Nippon Columbia, who paid him roughly \$15 in Japanese money.

Discharged recently, he applied for a civil service job, and was making a temporary living as a cutter in a cork factory when the record broke out in this country (*Down Beat*, March 25). Last week he was flown to the coast to sing *Gomen Nasai* in a Columbia picture, *Mission Over Korea*, and to appear on the *Jo Stafford* radio show.

Ed Sullivan's TV program and other big deals are pending for Bowers, who is no longer cutting cork.

## Gene Williams To Reorganize A Band

New York—Gene Williams, quondam Thornhill vocalist who has fronted his own band on and off for several years, is planning to reorganize. He'll be handled by the Leon Newman agency's Hal Charm, who also manages Sonny Dunham.

Watch For 'Down Beat's' Special Dance Band Issue, Coming Next

# Argument Flares Anew On Quality Of Songs In Films

Hollywood—A controversy of long standing has been warmed up by the launching of Mills Music's latest recording enterprise, the new American label, on which the firm plans to put out songs taken mainly from film musicals.

For the last several years the belief in music and recording circles has leaned toward the feeling that motion picture songwriters

have lost the knack of turning out hit caliber songs, or for that matter, songs that compare in musical value with the excellent popular songs still turned out for Broadway stage productions.

#### Much Jeering

There has been plenty of snorting at the quickly-forgotten-novelty ditties that have won Motion Picture Academy awards the last few years—such things as *Buttons and*

*Bows, Zip-A-De-Do-Da, Baby It's Cold Outside, and Cool, Cool, Cool of the Evening.*

Paul Mills (son of Mills Music's Irving), who will take an active part in the operation of the firm's new recording subsidiary, is convinced that the Hollywood songwriters are turning out songs that are equal to their best of former years and that the major record companies have been passing up good material. He says:

"The record industry as represented by the major companies has fallen into the misconception that the only thing that matters is the overnight sensation—the so-called 'smash hit'—generally a trick novelty that sweeps the country for a month or two and is then forgotten.

#### Still Around

"Some of the greatest songwriters in the business—writers like Mercer, Carmichael, McHugh, Arlen, Warren, Gordon, and Robin are still writing songs for pictures. Their product is as good as ever, but whereas songs used to be chosen and exploited by publishers, this phase of the business is now largely controlled by the record business.

"And as I said, the men who run the record business either aren't interested, or can't recognize quality in a song—musical quality of the kind that makes a song live and become a permanent part of American music."

#### A Disbeliever

Mills' statement was passed on to the Hollywood headman of one of the major record companies for comment. He couldn't go along with it, stating:

"Hollywood film songwriters have to write for certain specified performers and turn out material to fit certain situations. As a rule, hit songs aren't originated under these conditions. When it happens we jump on these songs as fast as anyone."

—emge

#### Redman To Organize Big Band For Bellson

New York—Veteran arranger Don Redman will assemble a big band for Louie Bellson when Pearl Bailey and Louie appear for two weeks, May 1 and 8, at the Royal theater in Baltimore and the Howard in Washington.

Duke Ellington. They were so great when I was a kid."

Then she broke into a dismayed grin. "Goodness, I talk like I'm an ancient. I'm only 24, you know." She looks 23.

—jack

## Singers Can't Get Crowd On A Platter, Says Eileen



Eileen Barton

"All this talk about needing two record hits to become a real success disturbs me," Eileen Barton was saying. "People who say 'If you have one, it doesn't mean anything—it takes two to make it' are forgetting one very basic thing, which is: no matter how many you have, you still must have some show business background before you go before a big crowd. You should know

how to handle yourself onstage." The little redhead thought a moment, then went on: "Records are undeniably a shortcut to success, but sometimes too much of one. A lot of people just aren't prepared to work a full show and can't hold up. What can they say, 'would now like to sing a medley of my hit?'"

#### Ready for 'Cake'

"Sure, I was thrilled over *Bake a Cake!* Who wouldn't be? It sold a lot of records and made a lot of money. But I was also grateful that I was ready for it when it happened—that I'd had a lot of vaudeville experience with my parents when I was just a kid, and a lot of club dates, and that radio show with Frank (Sinatra) about 10 years ago."

Then someone brought up the subject of *Pretend*, Eileen's most recent wax effort and generally regarded as the best singing she's ever done for the record. Despite the fact Nat Cole's vocal version came out first, Eileen's is making a considerable sales dent.

#### Ballads the Test

"I'm very proud of it," she asserted. "I especially wanted to come up with a big seller doing a ballad. To me, somehow, if you can do that, it sort of proves you're a singer. Something like *Bake a Cake* sells because of lyrics, rather than delivery. The opposite is true of a ballad."

"My favorite vocalists are ballad singers—people like Sinatra and Martha Raye (I think she's simply great) and Mary Ann McCall and Mel Torme. They've made things that will last."

"Do I collect records? Not anymore. I quit about three or four years ago. But I have a fabulous collection of Jimmie Lunceford and

Duke Ellington. They were so great when I was a kid."

Then she broke into a dismayed grin. "Goodness, I talk like I'm an ancient. I'm only 24, you know." She looks 23.

—jack

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ALL WRAPPED UP for delivery to the schools who win in the current Down Beat college and high school contest is the Ralph Marterie orchestra. Any college or high school can get information about the contest, which ends April 30, by writing the publisher at 2001 Calumet Avenue, Chicago, Ill.

## SONGS FOR SALE

◆◆ Starring ◆◆  
**STEVE ALLEN**



#### Little Red Riding Hood

As Told By  
"Pops" Grimm

Once upon a time in the land of Ooblae there lived a little girl named Red Riding Hood. One day Red Riding Hood's mother said, "Honey, your grandma is feeling the worst so I've fixed up a real wild basket of ribs and a bottle of juice, and I'd like you to take it over to her joint and lay it on her."

"Crazy," said Red and taking the basket under her arm she set off through the woods faster than Barnet's record of *Clap Hands, Here Comes Charlie*.

She had not gone very far, however, when she happened to meet a Big, Bad Wolf.

"Baby!" said the Wolf. "Gimme some skin!"

#### Later

"Sorry, pops," said Red, "some other time. Right now I have to make it over to my grandma's place because she's feeling kind of beat."

"Say no more, mama," said the wolf. "I'm hip. Dig you later."

And so saying he set off by a short cut, reached the grandmother's house long in advance of Red Riding Hood, swallowed the old lady up, disguised himself in her night-clothes and stashed himself in her bed.

#### Knocked

Soon Little Red Riding Hood knocked on the door.

"Who's there?" said the wolf.

"It's me, Gram," said Red Riding Hood. "Mother heard you were sick and she thought you might like to pick up on some ribs."

"Wild," said the wolf, "Fall in."

Red Riding Hood entered and walked over to the bed.

"What a crazy pad," she said.

"Sorry I didn't have time to straighten the joint up before you got here," said the wolf, "but you know how it is. What's in the basket?"

"The same old jazz," Red said.

"Baby," said the wolf, "don't put it down."

"I have to," said Red. "It's getting heavy."

"Mokay," said the wolf. "Let's get to it. I've got eyes."

#### Has Eyes

"I'm hip," said Red. "Grandma, what frantic eyes you have."

"The better to dig you with, my dear," said the wolf.

"And Grandma," said Red, "what a long nose you have."

"Yeah," said the wolf. "It's a gasser."

"And Grandma," said Red, "your ears are the most, to say the least."

"How you do come on," said the wolf. "I know my ears aren't the greatest, but what're ya gonna do? Let's just say somebody goofed."

#### Someone Else

"You know something?" Red said. "I don't want to sound square, but you don't look like my grandma at all. You look like some other cat."

"Baby," said the wolf, "you're flippin'."

"No, man," said Red. "I just dug your nose again and it's the coolest. I don't want to come right out and ask to see your card, but where's my grandma?"

"Your grandma is gone," said the wolf.

"You're right," said Red. "She's the swingin'est, but where is she?"

"She cut out," said the wolf.

#### Heard Cries

"Don't hand me that jazz," said Red, whereupon the wolf leaped out of bed and began chasing her about the room. At that moment, as luck would have it, a hunter happened to be passing by in the forest and when he heard Red Riding Hood's cries for help he ran to her aid and dispatched the wolf forthwith.

"Dad," said Red gratefully, "your timing was like the end, ya know?"

And so it was.

## In Memory Of A Man

By Walter Winchell

Damon Runyon, voiceless because of an operation on his throat, once scribbled a note to a friend: "You can keep the things of bronze and stone; give me one man to remember me once a year."

The great journalist and short story writer, described by a London literary critic as the Dickens of his time, died Dec. 10, 1946, a victim of cancer. His friends and the American public are making sure that this wish is fulfilled.

#### No Plan

On Dec. 15, 1946, his colleagues appealed to America for a dollar, a nickel, a dime, or a quarter. There was no organized plan or sum in mind . . . perhaps enough might be subscribed to endow a cancer hospital bed.

People are basically good. They need only to be reminded. The response is usually better than one anticipates. To date, more than a million donors have contributed over \$7,000,000, catapulting the original plan for a hospital bed into the Damon Runyon Memorial Fund.

The Fund is unique in that not one dollar of contributed money goes for overhead or administration. All funds go directly into cancer research. Expenses of the Fund's operation are met by the Winchell Foundation. Office space is generously donated by the Hotel Astor.

#### Allocation

To date, \$6,132,533 has been allocated in 311 grants and 212 fellowships, in 163 institutions, in 46 states, the District of Columbia, and 14 foreign countries.

Your contribution to the Damon Runyon Fund will be used to seek the cause and control of cancer.

# No Such Thing As Gimmicks: Mitchell



Tennessee Ernie and Guy Mitchell

**Boston**—Guy Mitchell disagrees emphatically with those singers who complain about the quality of present-day pops. "All the songs that reach the top ten," says Guy, "deserve to be there. To say differently is to say the American people don't know what music is."

"The same is true of the so-called gimmicks. Some of the singers who claim to be against gimmicks are people who have tried them and couldn't get a hit record. Actually, there is no such thing as gimmicks. They're sounds people like."

#### Don't Mock Public

"I think that, when an artist mocks a record, he's insulting not only the man who made it and the people who worked with him, but also those who bought it. And when an artist puts down any type of music, he's just restricting his own scope. I like all kinds of music, even hillbilly. I started as a hillbilly singer in Los Angeles with Duke Martin, as a matter of fact."

Guy wound up his firm opinions on records and record-making by saying, "If you don't need records as an income, you can make sides for your own vanity and get patted on the back by some people in the business. But I do make my living from records, and so I listen to people who know—people like Eddie Joy and Mitch Miller. I

sure couldn't do it alone. I couldn't pick a hit song if I tried."

#### Style Not Influenced

Guy acknowledges no conscious influence from any singer on his style, but he expresses great admiration for Perry Como. He also digs jazz, particularly Shearing, Bill Harris, Ventura, and Dave Brubeck.

Of most immediate interest to Mitchell, who was 26 on Feb. 22, is the start of a film career. "I begin with Paramount March 2. It's a story of the Klondike with Rhonda Fleming and John Payne. Mine will be a singing-acting role, which is fine, because I'd like to do acting."

Before Guy went back to his successful stand at Blinstrub's, where he was appearing in Boston, he volunteered some concise advice to young singers trying to break into the big scene.

"The best thing you can do is give as much of your ear and as little of your tongue as possible to the people who know the business, because they want you to make it as much as you do. And if you do get one big hit, don't set yourself up as an authority."

—nat

## Sell Discery? MGM's Leo Roars 'No'

New York—The MGM lion's face is red.

A show business trade paper here published a front-page report that along with the pending sale of WMGM to Bertram Lebhar Jr., Loew's Inc., was also interested in selling MGM Records.

Poppycock, flapdoodle, and balderdash, retorts Charles C. Moskowitz, vice-prexy and treasurer of Loew's Inc., the parent company. Ridiculous, unfounded and impossible. The record division of Loew's Inc., is positively not for sale.

## Mulligan In Duke Show

Hollywood—The Gerry Mulligan quartet has been added to the list of special attractions set for the *Duke Ellington Festival* to be presented by Gene Norman at Pasadena's Civic Auditorium March 30. This will mark the first concert appearance for the Mulligan group.

In addition to the Ellington band Norman plans to have a modern dance group, Ellington stars of former days, and, in all probability, drummer Lou Bellson, who left Ellington recently to play night clubs with his wife, Pearl Bailey. He is expected to be in this territory at the time of the concert.

## King Sister Spouse Succumbs In N.J.

New York—Sydney de Azevedo, 37, husband of Aylee King, of the singing King Sisters, died of a heart attack at his Ho-Ho-Kus, N.J., home on March 3. He was a partner in the import-export firm of Azevedo Sons in New York City. For the year during 1946, he was in charge of the foreign department of Capitol Records in Hollywood.

# Chris Stans Up For Bands

**Hollywood**—What's in the dance band business for a girl vocalist? "Plenty!" says Chris Connors, Stan Kenton's recently-acquired songstress, who according to Stan, has the greatest potential of any singer since June Christy joined the band.

"In fact, Karen Chandler's misguided statement to the contrary (Down Beat, Feb. 11) left me bewitched, bothered, and completely dumb-founded—and, if I may bluntly add, seemed to be an obvious ruse to make the headlines."

"With all due respect to Miss Chandler—and I think she did a great job on her first record—she made the understatement of the atomic age when she offered that gem of wisdom about valuable experience to be gained from dance bands. Why I've only been with Stan for about three weeks, and I've already learned enough to justify three years on the road—or longer if necessary."

#### Wrong Employer

"And what's this bit about band-leaders 'deliberately trying to crack my morale?' She was obviously working for the wrong guy—an egomaniac who was afraid of losing some of his glory. Or it could be a slight persecution complex on the part of Miss C. (and I don't mean Connors)."

"I'm aware of the fact that

there are a lot of petty bandleaders in this business, but petty or not, they all want a hit record, and I can't picture any leader paying out scale to a bunch of musicians just so the girl can sing a 'dog' tune."

#### No Masterpiece

"My first side with Kenton was a thing called *And the Bull Walked Around, Olay*, which isn't exactly a musical masterpiece, but it looks like it might break for a

big hit—and 'dog' or no, if it does hit, it'll mean a great deal to me."

"But to get back to 'girl-type band singers' and their possible fate, I think a quick run-down of today's top female recording artists will offer proof positive of what can happen—and if what's happened to Peggy Lee, Doris Day, June Christy, Kay Starr, or Jo Stafford (to name only a few) is a 'dead end'—then brother, that's for me!"

At this time, Chris knew only one man in the band, had talked to Kenton only once before, and had never heard the arrangements she was about to sing. Yet she did a splendid job on the session, had even the members of the band excited about her singing.

And if history repeats itself, the record will become a hit and she will be a big star with the Kenton crew. Anita O'Day's first record with Stan was *And Her Tears Flowed Like Wine*. It was big. June Christy's first side was *Tampico*. Likewise.

Now Chris has a similar novelty in *Olay*, and with her almost uncanny vocal resemblance to June (who in turn sounds much like Anita) she looks like the next singer who will become a name with the Kenton band.

—jack

## Chris Another Christy?

Chris Connors is Stan Kenton's newest vocal find. Her first assignment after Stan called her and asked her to join the band was a recording session, at which Kenton's newest release, *Jeepers Creepers* and *The Bull Walked Around, Olay*, was cut (see record reviews, page 13).

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## Strictly Ad Lib

### NEW YORK

Johnny Amoroso, vocalist who left Tommy Dorsey for the Army two years ago, is back; he rejoined for TD's Statler opening . . . Arnold Shaw and Ray Bloch in charge of soliciting funds from publishers and bands, respectively, for the Red Cross Fund Campaign . . . Charlie Fuqua dropped Deck Watson from his Ink Spots, replacing him with Antoine Leon . . . Roy Maxwell, manager for the Ernie Rudy crew, quit the band and the music biz. The band of Sammy Kaye refugees is now booked solid through September.

Wild Bill Davison had a Friday The Thirteenth opening at Childs Paramount, with Eph Resnick, trombone; Joe Barry, clarinet; Dean Dewberry, piano; Jim Thorpe, bass; Eddie Phyfe, drums . . . Billy Valentine, once pianist-vocalist with Johnny Moore's Three Blazers, signed with Prestige records . . . Lil Green and Bud Powell signed with the Gale agency . . . Steve Sholes flew to Nashville to cut four sides with Don Meehan, 21-year-old singer from Beaumont, Tex. now with the 47th Division band at Camp Rucker, Ala.

Duke Ellington's new song, *Ain't Nothin' Nothin' Without You*, recorded by Pearl Bailey with ex-Ellingtonians Tyree Glenn and Taft Jordan, and a string section, in the supporting Don Redman band . . . Lionel Hampton now bylining a regular column in the *Courier*, Negro weekly newspaper . . . Charlie Parker, who left the Band Box abruptly last month owing to cabaret card trouble, straightened things out and went back into the club in a show also spotting the Milt Buckner Trio, Sonny Stitt, Terry Gibbs, Don Elliott, and Buddy Rich . . . Douglas Duke Trio follows the Marian McPartland threesome in the Hickory House when Marian ends her year-long run there April 12.

### CHICAGO

Harry Belafonte is proving to be a sensation in his date at the Black Orchid, drawing nothing but raves from reviewers and customers alike. Former Johnny Long singer, Janet Brace, also on the bill, also impressing. The *Time* story that broke on Belafonte the day before he opened didn't detract from attendance, either . . . Rosemary Clooney will follow the Ralph Marterie-Joni James bill at the Chicago theater on April 3.

Tex Beneke played a two-niter at the Grove ballroom . . . Stan Kenton returns to the Blue Note on March 27 for two weeks . . . Johnny Hodges' all-stars arrive at the Capitol on April 8 . . . Shelby Davis is singing weekends at the Club Capri . . . Art Hodes' band moved into Jazz Ltd., where Miff Mole had been playing for more than two years . . . Ira Sullivan's quartet at the Brass Rail.

### HOLLYWOOD

Pearl Bailey, with brother Bill Bailey and husband Lou Bellson, was set for stand at Ciro's starting March 13 . . . Crescendo, which made big headlines with its opening and closing (with a lot of big names yelling for their money) last Spring, re-opened but this time on a more modest basis and with dancing (Jack Nye ork). Headliner was singer Alan Dale, sharing floor stint with Four Jokers, vocal-instrumental combo . . . Muggsy Spanier announced to follow Jack Teagarden at the Royal Room March 10, with Jack moving to San Francisco . . . Hollywood Palladium plugging its coming attractions as "Festival of Bands" —Harry James, March 24; Russ Morgan, April 21; Hal McIntyre, May 12; Les Brown, June 2 . . . Corky Hale, gal harpist spotlighted a while back in Down Beat's Girls in Jazz series, set as regular on KTTV's new Stars on Stage videotape (Thursday 7-8 p.m.) with Frank De Vol ork . . . Eddie Fisher a strong contender for title role in 20th-Fox film based on songs and story of Irving Berlin, expected to start next fall . . . Reported here that current hit song *I Confess* was written originally for inclusion in background score of film of same title but mixed by studio tops.

**BOSTON:** Dave Brubeck did so well at Storyville he's been booked for a two-week return in April . . . After Bud Powell, Nelson Boyd, and Roy Haynes played a weekend, Charlie Parker made Storyville for 11 days starting March 5 . . . The swingingly humorous Jackson-Harris band was followed into the Hi-Hat by Buddy DeFranco, with Stan Getz back on March 9 and Earl Hines due in for his first Boston date with his small combo on March 16.

Dicky Wells marched into the Savoy with a Dixieland (!) band that included Prince Robinson, Walter Johnson, John Field, Dick Schwartz, and Stan Felman . . . Vic Dickenson's Mahogany Hall band now has a WBZ wire. The producer was worried the first night because there was no sheet music . . . Blinstrub's continues to do extraordinary business. Patti Page echoed through the week of March 2 with Rusty Draper the following week . . . Charlie Mariano cut an album for Prestige with Dick Twardzik and a potentially great young trumpeter, Herb Pomeroy.

—Nat Hentoff

**SAN FRANCISCO:** The Chuck Travis-Johnny Coppola band plays a big air force shindig at the Cow Palace this month and is picking up other casual bookings with a night club job in the offing . . . Doug Pledger, a longhair announcer, now doing a morning pop show on KNBC and proving to be very funny spoofing the news and pop discs . . . Phil Harris guested at the auto show.

Ralph Flanagan hosted at a cocktail party by RCA Victor's local distributors during his three days in town . . . Meade Lux Lewis now a standard item at the Hangover Club . . . Pianist Johnny Wittner playing around town with a trio

. . . King Cole Trio booked into the Fairmont's Venetian Room for July.

Two men, both on the AFM unfair list, are both promoting, booking and running bands through this territory using "fronts" to sign the contracts . . . Coral signed Peggy Mann when Mike Ross was in town. She'll record in L.A. . . Claremont Hotel dropping name band and using a local group only on weekends for dancing . . . Mills Brothers played a one-niter in San Jose prior to their date at the Fairmont.

—Ralph J. Gleason

**MIAMI:** Sunny Gale bounced in to headline the Olympia theater show, then in came Carmen Cavallaro for the week of March 25 . . . Edith Piaf held over a week at Bill Miller's Riviera and hubby Jacques Peals joined her on the bill . . . Robert Q. Lewis made his cafe debut in this area at the Algiers hotel . . . Sammy Davis Jr. spearheaded a show that put the Beachcomber back into serious contention for pub-crawlers' loot.

Singer Bob Savage paid visits to most of the area's disc jockeys on his recent stay in town . . . Kirby Stone's quintet now accessories to the mayhem at Martha Raye's Five O'Clock club in Miami Beach . . . Lionel Hampton a recent vacationer . . . Preacher Rollo and his saints are still at the Shoremede hotel but part time Saint Tony Parenti had branched out to take his own group out on local jobs.

—Bob Marshall

**CLEVELAND:** Muggsy Spanier, recently at Moe's Main Street, packed them in so solidly during his brief week that Moe Nehas is already planning a return engagement for the Dixielander . . . Louis Armstrong proved to be one of (Turn to Page 21)

## Caught In The Act

Dolores Parker, Park Avenue Restaurant, NYC

The young lady who earned no fame or fortune as Duke Ellington's vocalist five years ago is currently garnering gossip column publicity as the managerial protege (and possibly the next bride) of Joe Louis.

The years, as well as Mr. Louis, have been kind to her; no longer a mere band singer, she is now Dolores Park Avenue. Her gown is slinky, her manner sexy, and she has learned that you can sell a song with your hands and eyes as well as your voice.

Physically she resembles Marie Ellington, another of Duke's ex-canaries (now Mrs. Nat Cole). Vocally, she's on her own; not a great singer, but one who's developing. Her act includes superior standards such as *Then You've Never Been Blue*, and something called *Love Drop Dead*. Between the special delivery, the fine piano accompaniment of Sammy Benskin, the pin-spot fading out at the end of each dramatic number



Dolores Parker

and the graceful gown encasing a fabulous figure, Dolores is quite a package.

—len

### Chubby Jackson-Bill Harris All-Stars The Hi-Hat, Boston

This is a refreshing example of the necessary truism that a jazz group can sell without losing its musical integrity. The band swings with a remarkably full sound, the soloists are ideal, the leaders supply much sly and not-so-sly humor, and everybody is obviously having a ball—a contagion that reaches the customers.

Three alumni of the Nat Pierce band are important factors: tasteful drummer, Joe MacDonald; Sonny Truitt, who doubles on piano and trombone and does most of the writing; and altoist Charlie Mariano. Mariano's added confidence is reflected in the sureness

of his tone and an often dazzling display of ideas.

Harry Johnson plays a vigorous tenor, Bill Harris is playing with more freedom than at any time in his career and Mr. Jackson chews gum, emulates Jean-Louis Barrault and lays down a potent beat with equal aplomb.

The band is booked across country well into the spring and it's a sure source of kicks when it reaches your territory. They have, incidentally, a hilarious survey of jazz history and social mores along with a triple-talk signoff that some clubowners may yet take seriously.

—nat

### The Kalima Brothers, Club Waikiki, Chicago



Jesse Kalima

There's a musical surprise in store here for anyone who might think that (1) all Hawaiian music is syrupy and twangy and (2)

that Hawaiian bands can play only Hawaiian music.

The Kalima Brothers (Jesse, ukulele; Willard, guitar; Albert, bass, and Junior, drums, plus pianist Henry Mucha) not only produce exciting, authentic Island music (including some melodies that would be hits here with English lyrics), but occasionally slip into some easily-played and swinging Shearing-styled jazz.

And it's a rare kick to hear Jesse play uke. It's amplified, to begin with, and he actually makes it sound like a musical instrument. Fantastically fast, he gets around on the tiny fingerboard almost as if it were a guitar. His brothers say he's easily the best ukulele player on the Islands. We don't disbelieve them.

Group is playing its first U.S. date, is a unit that will have no trouble finding top jobs here regularly should they care to remain in the states.

—jack

### Earl Hines Sextet, Snookie's, NYC

It's not surprising that Fatha Hines has one of the brightest little bands in the country. The only surprise is that he's been working so sporadically and that so few people seem to know about the group. (One possible reason: D'Oro Records keeps his releases top secret.)

Earl's luminous smile and style are the centerpiece, but his emphatic, flourishing keyboard work derives added brilliance from the luster of its setting.

The front line is impeccable. Jonah Jones, a great trumpet man since his Stuff Smith days in the late '30s, has modernized and polished his ever-gleaming horn; Benny Green, for our money, is still the peer of any trombone man anywhere; Aaron Sachs, not content to play fine clarinet, aston-

ishes us with some expert swinging tenor sachs solos.

O. C. Johnson, a first-class drummer, supplies most of the ideas, written and verbal, for the band's happy little library. Tommy Potter, who rounded out the band when we caught it, quit to stay in New York.

Etta Jones, whom you may remember from her own Victor dates a few years ago, is singing as well as ever, with a touch of Holiday influence mixed with a dash of Dinah.

The Hines name has been synonymous with good bands and great piano for almost a quarter-century. This combo is a worthy miniature counterpart of the star-spangled crews he fronted in the '30s and '40s.

—len

## Video-To-Films Jump Is Easy For Connie Russell

By HAL HOLLY

Hollywood—The old saying that the easiest way to break into the movies is to "sing, dance, or play your way in" was never truer than since the advent of television. Television has indeed set the industry to shuddering as never before, but it also has made movie makers extremely conscious of TV performers and their pull with the public.

The most recent youngster to benefit thereby is TV's Connie Russell, an "unknown" by Hollywood standards, but hardly that with video audiences who have seen and heard her on TV shows with Dave Garroway, Mouri Amsterdam, Skitch Henderson, Ed Sullivan, and Milton Berle.

### Starts at Top

Connie, in Hollywood for her first picture, *Cruisin' Down the River* with Dick Haymes, Billy Daniels, and the Bell Sisters, is starting right out with a featured role opposite leading man Haymes. We went over to Columbia to see her do her first scene before the camera, and Connie told us how it happened—and we hope it's all true.

"My manager, George Woods," she stated in brief chats between shots, "read in *Down Beat* that Mr. Taps (Columbia producer Jonie Taps) was looking for musical performers with screen possibilities. The next time Mr. Taps was in New York, George arranged for me to sing for him. He heard me sing about four bars of something—I forgot what it was. When he stopped me and walked out saying, 'That's enough. Call me later, George,' I thought it was all over.

"But I didn't really care very much, because I had my heart set on a Broadway show at that time anyway. The next day they called me to come over and sign the contract. No, I really wasn't thrilled,



Connie Russell

not at first. We had a lot of night club and television commitments, and I wasn't sure that I wanted to go to Hollywood. Now that I'm here, I love it. But I still have my heart set on doing a Broadway show."

### Discs?

We asked her about records. "I did two sides for Coral about six months ago, but they never released them."

And then she voiced a thought we've heard from others recently.

"In the record business they only want stylized singers who can sing only one kind of song one

## Bassman To Clef Joe Louis Biofilm

New York—George Bassman, former Hollywood studio arranger now headquartered in New York, has been signed to write the score for *The Joe Louis story*. Federated Films has already started shooting, with Stirling Silliphant producing. Coley Wallace, Hilda Simms, and James Edwards are featured.

Bassman, best known as composer of *I'm Getting Sentimental Over You*, is working closely with Bob Sylvester, New York *News* night club columnist and jazz fan, who is writing the screenplay.

The Ellis Larkins trio is being considered for a spot in the picture.

way. I like to sing different kinds of songs, giving each song the kind of interpretation that song calls for. If I'm not the kind of singer for records, I just won't worry about it."

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**Prof. McSiegel Speaking****How I Invented Jazz Concerts**

By S. Rosentwig McSiegel

Part I

(Part II appeared in the March 25 Down Beat)

What was I talking about? Oh, yes, our Carnegie Hall debut. Well, sir, it was an unprecedented booking (among other guarantees, our contract guaranteed Carnegie that we would pay for the reupholstering of all torn seats), and as the great day approached we worked up a tremendous promotion campaign.

First, we blanketed the city with disc jockey plugs. (The night we did this was so stormy that we wound up with a truckload of wet blankets.) Pat O'Lipshitz arranged to start his own 15-minute show, every Tuesday from 5:30 to 5:45 a.m. over WWWW in Montauk, Long Island. I personally guested in one day on *Breakfast with Benny, Brunch in the Bronx, Luncheon at Luchow's, Tea in Teaneck, Dinner with Dinah and Supper at Shloomy's*; by midnight I realized that I would need a new tux, six inches larger around the waist, for the concert.

**Et Tu, Sam!**

Needless to say, with publicity like this we could hardly miss. The Cassandrae of the music business (including even Sam Cassandra, who I thought was my friend) predicted dire results. "Jazz in Carnegie Hall?" said one of them. "The hall will be half-empty." He had to eat his words when the curtain rose and revealed that the hall was half-full.

The sensation of the concert was a young tenor man named Jack Coates who had just breezed in from Illinois. We called him "Chicago" Coates.

**Strictly Cur-ricular**

Since we couldn't expect to fill Carnegie Hall with the kind of cats who would patronize us at Kelly's Stable, we told Chicago not to play for the cats, but to put on the dog a little. Accordingly, he

played notes only a dog could hear, inventing a sensational concerto for steam-whistle (but played on tenor) entitled *The Firefly And The Gnome* which later, under the abbreviated title of *Fly'n' Gnome*, was swiped by another tenor player, who shall be gnome-less.

I need hardly tell you that Chicago Coates had the audience eating out of his hand (he was selling peanuts, popcorn and candy during the intermission). He drove them crazy; and their frantic reaction, in turn, so demoralized him that he had to be placed in a strait jacquet. Chicago Coates was missed in our band; we often reflect nostalgically that it shouldn't have happened to a dog-whistle.

**Emily at the Post**

After our first sensational night, which produced the first and biggest gross ever attracted up to that time by a jazz concert at Carnegie, we decided that an audience like that was too good to lose. Accordingly, we initiated a series of courses in audience manners. After three months of special instructions in how to spit at the stage, how to holler loud enough to cover up the music, how to tear up the chairs during intermission, and even such niceties as how to stub out their cigarettes on the back of the neck of the guy in front of them, our students came out perfectly equipped to be a jazz concert audience.

After the defection of Chicago Coates, we acquired a new tenor sensation in "Big Joe" McMealy, inventor of the so-called "Mc-

**Movie Music****Jazz Fails To Crash Through 'Glass Wall'**

By CHARLES EMGE

*The Glass Wall* (Vittorio Gassman, Gloria Grahame, Ann Robinson, Jerry Paris—clarinet solos recorded by Bob Keene)

The story deals with a stowaway DP (Gassman) who, refused entry to the U.S., jumps ship in New York in the hope that he can find the ex-paratrooper who can prove that he aided the allied forces during the war and thereby establish his right to become a U.S. citizen.

His only clue to the identity of his American friend is that he was a clarinet player named Tom, and that after the war he would be working somewhere around Times Square. Tom (Terry Paris) reads of the DP's plight in the papers, and although he has just received his first "big break" in the form of a job with "Jack Teagarden's band" (which, with the exception of Teagarden and the clarinet player, happens to be Howard Rumsey's Lighthouse cafe combo), Tom walks off the stand on his first night to go to the aid of his wartime friend.

By this time the DP is a refugee from both N.Y. police and immigration authorities. Not knowing that by now they are trying to help him, he seeks sanctuary in the United Nations building (from the "Glass Wall" of which the picture gets its title), is contemplating suicide from the 48th floor when the picture ends, but you'll have to see the picture to find out whether he jumps.

This is one of those pictures where someone associated with the production obviously started out with the honest intention of integrating some interesting jazz sequences with the story. The fact that it didn't come off in a manner that will be satisfactory to those who take music seriously is such an old story it hardly warrants lengthy discussion. Musicians who worked on the picture say that many of their best efforts were lost in the cutting, but the philosophy of Hollywood musicians on this subject is a healthy one: "We got paid for it and that's all that matters."



Jack Teagarden

Mealy-Mouthed" saxophone style. There may be indignant denials from others who claim the honor, but I can truthfully boast that Big Joe, while working with me, was the first man to take off his shirt during his tenor solo without removing his jacket. Later, as his musicianship improved, he learned to take off his socks without removing his shoes, and to take off his mouthpiece while removing his teeth.

**Hoo's On First?**

Big Joe's big hit was *Hoo Hoo The Moo*, adapted by my old bud Sing Bum Sing from an old

Chinese folk song. Later he scored an even bigger hit with *Perdoooodoo*, the first 69 choruses of which he played while standing on his head.

When the novelty of Big Joe's musical inversion wore off, we introduced an extra gimmick; he remained upside down, but his head was on a small phonograph table we had installed on the floor of the stage, revolving at 33 1/2, the spindle fitting neatly into the hole in Big Joe's head.

Later, when our audience tired of this, we had the hole enlarged to accommodate a doughnut size spindle so that he could revolve at 45 r.p.m. By this time *Perdoo-*

**Boston Symphony Skeds U.S. Tour**

Boston—Beginning April 21 in Detroit, the Boston Symphony orchestra will make the first trans-continental tour in the 72-year history of the organization. The one-niters will cross the south and southwest to California, returning through Denver and Chicago to Canada, and closing in Burlington, Vt.

The B.S.O. will play 29 concerts in 26 cities under the co-direction of Charles Munch and Pierre Monteux. After the tour the orchestra will conclude its regular series of concerts, then play the Pops concerts under Arthur Fiedler and the Berkshire Festival in Tanglewood.

**Veteran Clarinetist Ross Gorman Dies**

New York—Ross Gorman, multi-instrumentalist who played clarinet on the original Paul Whiteman record of *Rhapsody in Blue*, died here Feb. 28. He was 62.

Gorman, after entering show business in a vaudeville act with his father, was a pioneer of the ragtime era, working in a combo with Vincent Lopez as far back as 1916.

He was with Paul Whiteman in 1921 at the Palais Royale, recorded for Victor with his own Virginians, and in later years was active mainly in radio and recording work.

**See Negro-White Union Link April 1**

Hollywood—With officials of both AFM locals here, Local 47 (white) and Local 767 (colored) working together to iron out details of financial arrangements, a merger of the two union bodies was expected by April 1.

Local 767's assets are being transferred to Local 47's treasury in lieu of new initiation fees, and with the merger some 600 Negro musicians will automatically become full members of Local 47.

doe was old hat and he was featuring such hits as *Voodoo*, *Hoodoo* and *Yoodoo*, based on a sensationally new idea I had dreamed up: the chord changes of *I Got Rhythm*.

I need hardly tell you how our pioneering efforts ended. Everybody and his brother is now making money out of jazz concerts, and here am I, patiently waiting, trying to get a gig for next New Year's Eve. It's like I always said: originality pays off, but usually to some other guy.

**Eckstine-Basie Tour Winding Up**

New York—The Billy Eckstine-Count Basie-Ruth Brown one-niter concert tour, which opened Feb. 27 in Greensboro, N. C., will continue to tour the south until April 1. The remaining dates are:

Amarillo, Texas, March 26; Oklahoma City, March 27; Tulsa, March 28; Kansas City, March 29, and Wichita, March 30.

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## Counterpoint

By NAT HENTOFF

Define the verb "to swing" in 50,000 words or less. Or perhaps you'd rather try definitions of "lyrical" or "imaginative" or "musical warmth" or "sensitivity." There are likely to be as many individualistic definitions as there are readers of this magazine.

In short, the semantics of jazz is in a fuzzy state. It often seems as if there is hardly any precise, denotative use of language in speaking or writing about jazz. Perhaps there can't be, but if that is true, at least let's realize that we talk and write in approximations, not absolutes.

Let's go back to that verb "swing." The worst insult you can inflict on a musician is to say he doesn't swing. It's even worse than saying he hasn't a sense of humor or isn't kind to his mother. But the people who are apt to make the fatal criticism rarely define their criteria. They speak in absolutes. "This cat doesn't swing. Period." But in relation to what or to whom doesn't he swing? And what's the final court of appeals? Or is there any?

### He Swings

This al fresco essay has been brought on by the treatment Dave Brubeck has been getting in some circles—musical and literary. Some say he doesn't swing. I think he does—most of the time. And usually, that's as far as we go. Each side loads its slings with frayed adjectives and after a few volleys, each side still thinks the other is the squarest.

I'd like to try to go a little farther this time. Some years ago a brilliant semanticist and avocational jazz historian, S. I. Hayakawa, wrote a book called *Language In Action*. In it he pointed out the not-so-obvious fact that cow (1) is not cow (2). In other words, we use the abstract noun "cow" for convenience' sake to apply to all the members of that species, but each member of the species is different from all the others. Some of us forget this and spend our lives juggling abstractions and wondering why they always break apart.

Similarly, in jazz, it is my contention that swing (1) is not swing (2). That each man swings his own way, if he swings at all, and that his way of swinging is as individual as his phrasing, his ideas, his tone. That ways of swinging have to do with ways of looking at life, with all kinds of personal background factors.

### Other Ways

Yet most of us, I think, have a preconscious feeling that the only "real" contemporary swinging is done by graduates of the Roy-Pres-Bird-Dizzy-Miles-Getz schools. It is overlooked that there are other ways of swinging. Brubeck has one, Mulligan another, Charlie Mingus a third, Tristano a fourth, Garner a fifth, Ellington a sixth, and so on.

There's another point as well. Some thinking about jazz is marred by a latent anti-intellectualism. The hardly-conscious feeling is that since Brubeck studied with Milhaud, he must have become "classicalized." A corollary often has it that Tristano is much too cerebral to swing. And yet intellectuality has never precluded a man's swinging, provided there is a primal emotional base—and that both these men possess.

The question of whether a man swings is also even further distorted by what I would call the leading fallacy in jazz listening. It is the feeling on the part of the listener that the man or group he hears should conform only to his

own standards, his own aims, his own idea of what "good jazz" is. All too rarely are jazz performers listened to and judged in terms of what *they* think good jazz is. Sure, there are certain minimal standards that apply regardless of divergent goals, but there aren't as many immutable laws as many listeners think.

And this one from Lennie Tristano: "Swing is the vitality in music, in any art form. Painting, poetry—everything has to swing. It's the life in the thing. It isn't a question of how steady your time is. When you say someone doesn't swing, you really mean there's no life, no spirit in what he's doing."

I think they're both vague and they're both right. I think Buddy DeFranco is vaguely precise and right when he calls jazz "pulsating music." I think you're probably right, whatever your definition is (provided you don't dig Lombardo and Norman Rockwell). What I mean is there are many ways to swing. Brubeck definitely has one, and Kenton has not. Watch out, here we go again....

## Busy B. May Spend Record 6 Mos. Abroad

New York—Billy Eckstine's European tour may be the longest yet undertaken by an American male singer. According to present plans it may last six months and take in as many countries as Lena Horne's protracted stay last year.

Following his present tour of the south with Ruth Brown and the Count Basie band, Mr. B goes into the Band Box April 3 for two weeks with Basie and Dave Brubeck. After time off to visit his California home, where his wife is recovering from a serious operation, he will leave in early May for Europe, accompanied by pianist Bobby Tucker, personal manager Milt Ebbins, and press agent Mike Hall.

Billy's London Palladium date will be followed by many British and Continental theater, concert, one-nighter, and night club bookings.

He will also film a 13-week television series in London, for sale in this country. Series will be directed by Mel Ferrer and will be built around some of the big songs with which he has become identified.

Eckstine will be back, however, in time to start his annual fall tour, which last year also included the Count Basie band and George Shearing's quintet. The tour will probably cover even more cities than did the record-breaking trek last fall.

# Roy C. Knapp

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## New York Jazz Caravan Rolls

Modern jazz spots around New York have become so numerous lately that an entire two-hour radio show was assembled recently by WMGM emanating from several of them, heard every Sunday at midnight. On a recent broadcast, producer Irwin Greenfield and emcee Leonard Feather were accompanied by a camera as they made successive stops at the Band Box, Snookie's, Le Downbeat, and the Hickory House. Above left, Art Tatum plays with his trio at

the Band Box, where he alternated with the Duke Ellington band. Feather presented *Down Beat* award plaques (above) to Stan Getz, who soloed with the Ellington ork, and Harry Carney, veteran baritone saxist with Duke. At left below, Buddy DeFranco blows at Snookie's, backed by pianist Kenny Drew and drummer Art Blakey. Directly below is Terry Gibbs' combo, with Don Elliott on mellophone and trombonist Benny Green sitting in.



**BIRDLAND WAS THE SCENE** of a recent *Hot Vs. Cool* record date for MGM, where two specially-assembled bands were both let loose on the same four tunes. Groups were headed by trumpeters Jimmy McPartland and Dizzy Gillespie, who square off (wrong terminology?) at left in

a pre-session pose. At right, Diz' band goes to work. It's composed of Al McKibbon, bass; Max Roach, drums; Ray Abrams, tenor, and Don Elliott, mellophone. Pianist Ronnie Ball completed the group, although Buddy DeFranco sat in for one tune. With McPartland were Edmond Hall,

clarinet; Vic Dickenson, trombone; Dick Cary, piano; Jack Lesberg, bass, and George Wetling, drums. Tunes used were *Indiana*, *Muskrat Ramble*, *How High the Moon*, and a 12-bar blues. The album is scheduled for release by MGM any day now.

**Chords and Discords****Mulligan Stew Getz  
Boiled Down By Stan**

To the Editor:

I would like to clarify a situation that seems to have sprung up in the last two issues about a merger between my group and Gerry Mulligan.

The whole thing started in the band room of the Hi-Hat in Boston, where I was discussing the current jazz scene with Nat Hentoff, and the talk got around to Gerry's wonderful new group. I sat in with them when I was on the coast last and felt so good about the things Gerry was doing, that I told Nat I'd like to do something combining the good features of both our groups.

It was half a pleasant speculation on an ideal musical group, and half was a serious thought toward a unit that could offer the musicians involved a happy working situation, a steady inter-flow of musical ideas and bookings and record dates, enough to keep the thing together.

It's unfortunate that the first Gerry heard of the idea was through a condensed re-wording in Nat's article. It appeared as a pretty pat thing to him, when really it was just the germ of an idea.

The point I feel should be cleared up is this: Gerry seemed to feel (as reported in your last issue) that I was looking to absorb him or his group into an organization of mine and relegate him to the position of arranger and behind-the-scenes brain of the group. This wasn't anything like what I pictured.

I told Nat while we were talking that a band like that would be such a ball that I'd be glad to just play on it; Gerry would have a free hand with the music, equal billing, loot, however he wished to arrange it.

The important part of the idea was the musical structure that could be built and the fact that I have access to bookings and a major record label that would be to Gerry's advantage, and he has originality in music that it would groove me to work with.

That's all! That's it! So, take me off your list of leaders with evil designs on young talent.

Stan Getz  
New York, N.Y.

**Riding Herd**

To the Editor:

About this Ellington-Herman-Kenton thing:

I think of Ellington separately. The richness and power that come from his group delight me . . . (but) . . . I am a white cat and he is not speaking directly to me. I heard Herman last Fall . . . (with) . . . his "great, new" Third Herd. The band didn't swing. It was a compromise of styles.

This thing that Kenton has come up with gasses me. He is rid of deadwood like Shelly, Cooper, Pepper; he has picked up where Miles Davis left off and is swinging like the Old Diz and the Brothers Herd, and his soloists are becoming individuals, not just symbols. It is almost as thrilling to me as the old Benny Camel Caravan.

Win Tuttle  
Marlboro, Vt.

I'd like to inform you as to how pleased I was with the four-star rating given Stan Kenton's *Prologue* (Down Beat, Feb. 11, 1953). By this I take for granted that Leonard Feather is on vacation...

Lewis Runkle  
West Reading, Pa.

You rave about Herman's Third Herd. Why? When he has had men like Getz, Rogers, Manne, Ammons, Sims, Gibbs, Burns, Harris, Igoe, Chaloff, Jackson . . . how

can you say his present Herd is the best?

Then Feather rates him above Kenton. Whenever Kenton goes commercial, Feather brings him down, yet when Herman or somebody else does, Feather digs them the most.

D. R. Calkins, ENFN  
San Diego, Calif.

You can't compare Woody's guys with Stan's and Duke's. Feather should have commented on experience and also the fact that all of Woody's top men left him after the New York date.

Secondly, isn't sentiment influencing Feather when he puts Duke

on top? Last of all, have any of these anti-Kentonites noticed Stan's influence on music today?

Roy Kenton  
New York, N.Y.

**GI's Sound Off**

To the Editor:

This letter is just a reminder to all those hams that come into Europe and forget the GI and make loads of dough and go back home to write glorious stories of their adventures while the GI sits and reads them.

Frankie Laine was in Venice . . . approximately 85 miles from Trieste, which houses quite a number of American soldiers and their dependents . . . enough to overflow our theater, had Mr. Laine been there . . . Since coming to Trieste . . . (18 months ago) . . . we have had only one top-notch entertainer, and that was Hildegard.

PFC Lawrence Steinberg  
Headquarters, TRUST  
APO 209, New York

I am writing to see about having something done about the tre-

mendous lack of live talent here on the Rock. Naturally, I am talking about the shows that have been making the Korea scene and then making it back Stateside.

That's all very fine, the fact that they have gone there . . . but what is bugging me and a lot of other guys doing a tour of duty here is the fact that these shows are only eight hours' flying time from Okinawa, and yet we haven't seen any of them . . . There were a lot of disappointed GIs when we found out Christy was so close but wasn't going to make it.

Ted Hydos, A/1c USAF  
Kadena Air Force Base  
Okinawa

I want you to know what a great job the USO shows from the States are doing for the fellows in Korea . . . (especially) . . . the Dick Contino All-Soldier Show.

I know when a person mentions Contino's name, they think of the events that happened before he came into the army. Well, they may remember these events, as the fellows over here do, but it is never mentioned, because he is really doing a bang-up job enter-

taining the fellows.  
Cpl. Richard E. Walton  
1343d Engr. (Combat) Bn.  
Korea

**3B's In Bonnet**

To the Editor:

I value highly your articles and record reviews. I do not value irresponsible trash, to be specific, the article on Mahler by Darrell in the Feb. 11 issue.

The slow development of classical music in the States has been because of the following: First, the aroma of top hat, tails, Carnegie Hall, and intellectual snobbery; second, the monotony of the standard warhorses, 3 Bs, etc., which leave many people cold.

I have followed jazz since the early '30s and in '42 learned to appreciate classical music. So I like Mahler, Sibelius, Bruckner, Debussy, and Charles Ives; the 3 Bs don't move me. Perhaps I am neurotic, but I do hope I never become as obvious as Darrell about it.

Lt. Jack Robinson, USAF  
Fakenham, England



**Featured TV Guests**

**Rafael Mendez and his Olds**

Nationwide TV audiences are acclaiming the superb artistry of Rafael Mendez on his many recent guest appearances. Mendez and his Olds offer an extraordinary musical treat to millions of viewers. Olds and Olds Ambassador instruments, too, offer a rare treat to musicians who demand the finest.

F. E. Olds & Son, Los Angeles, Calif.



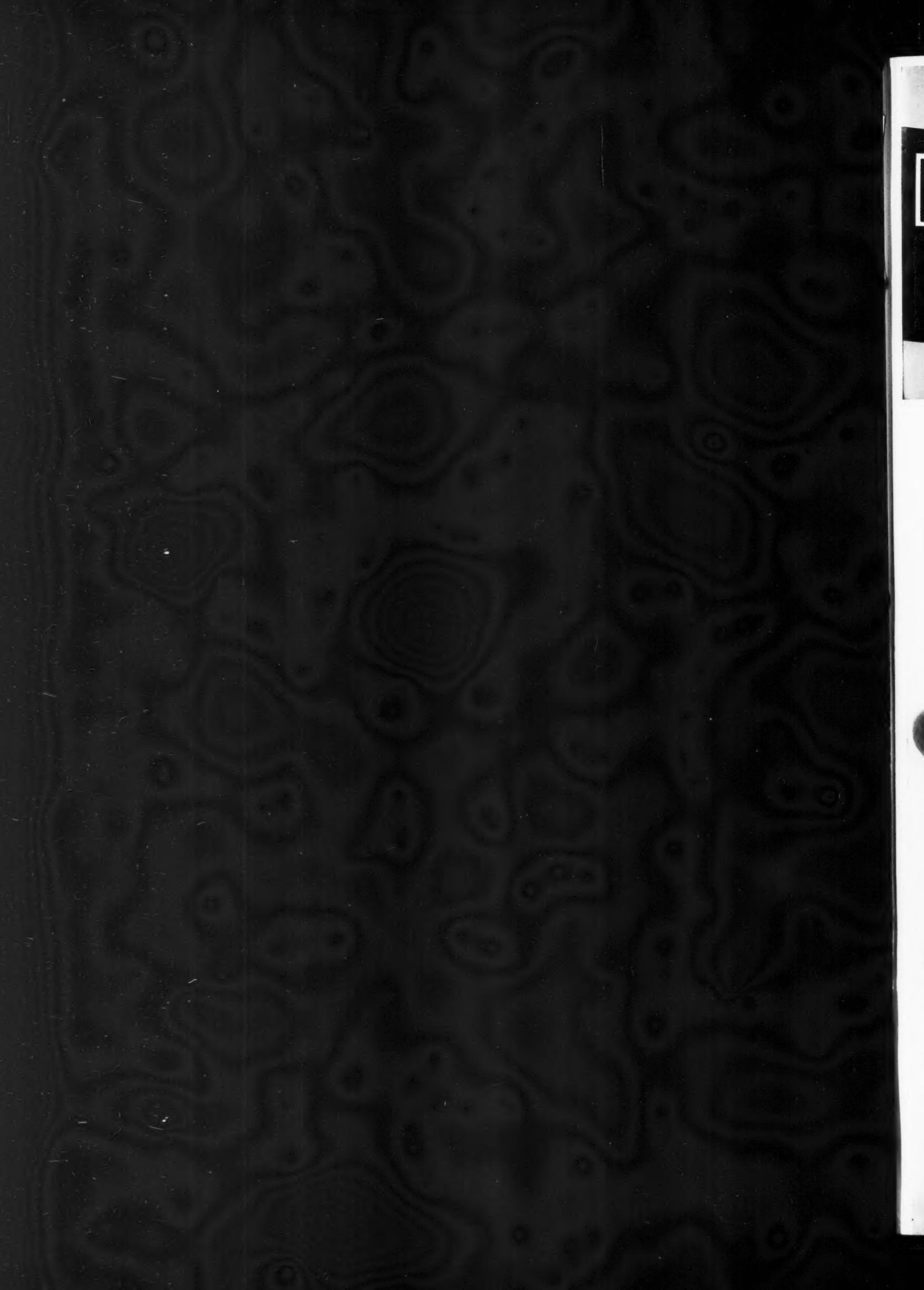
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APRIL 8, 1953

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## Who Blows There?

These are some recent record sessions, with personnel and tunes. Do not ask for them from your dealer, however, until you see by the *Down Beat* record review section that they are available.

**SAUTER-FINEGAN'S ORK** (Victor, 2/18/53). Trumpets—Nick Travis, Red Nichols, and Joe Ferrante; trombones—Eddie Bert, Kai Winding, and Bert Varsalona; reeds—Sid Cooper, Al Klink, Russ Baner, Charlie Albertine, and Danny Bank; rhythm—Ralph Burns, piano; Trigger Alpert, bass; Mandell Lowe, guitar; Don Lamond, drums; Verly Arlen Mills, harp; Bunny Shawker and Walt Rosenberger, percussion, and Bill Barber, tuba. Anita Boyer, vocal.

*Now That I'm in Love; Horseplay.*

**SAUTER-FINEGAN'S ORK** (Victor, 2/2/53). Trumpets—Nick Travis, Red Nichols, and Joe Ferrante; trombones—Eddie Bert, Kai Winding, and Stumpie Cooper; reeds and woodwinds—Sid Cooper and Al Klink, recorder, flute, and piccolo; Charlie Albertine, oboe and English horn; Russ Baner and Danny Bank, flute piccolo, haritone, and bass clarinet; rhythm—

Ralph Burns, piano, celeste, toy piano, and keyboard glockenspiel; Don Lamond, drums; Trigger Alpert, bass; Bunny Shawker and Walt Rosenberger, percussion; Mandell Lowe, guitar and harmonica; Verly Arlen Mills, harp, and Bill Barber, tuba. *Childs Play* and an untitled play tune for album.

**JACKSON-HARRIS SEXTET** (Mercury, 2/14/53). Bill Harris, trombone; Charlie Mariano, alto and baritone; Harry Johnson, tenor; Sonny Truitt, piano; Chubby Jackson, bass, and Morey Feld, drums. *Sue Loves Mabel; C-Jam Blues*, and *Taini Fruitti*.

**JUNE ALLYN with RALPH BURNS' ORK** (Mercury, 2/18/53). Trumpets—Nick Travis and Bobby Nichols; trombones—Bill Harris; reeds and woodwinds—Lennie Hamberg, Jack Greenberg, Pete Mondello, and Danny Bank; rhythm—Verly Arlen Mills, harp; Lou Stein, piano; Don Lamond, drums; Chubby Jackson, bass, and Barry Galbraith, guitar.

*The Old Triangle; For All We Know*, and two others withheld.

**ART MOONEY'S ORK** (MGM, 2/15/53). Trumpets—Bill Butterfield, Bobby Nichols, Jim Cinoloff, and Lena Schwartz; trombones—Will Bradley, Paul Selden, Sonny Russo, and Bert Varsalona; reeds—Pete Mondello, Red Press, Al Klink, Artie Dreslinger, and Sol Schlinger; rhythm—Bernie Leighton, piano; George Barnes, guitar; Arnold Fishkin, bass, and Morey Feld; drums—Ray Charles Singers and Cathy Ryan, vocals.

*All Night Long and Baby, Don't Do It.*

**DOROTHY LOUDON with SAUTER-FINEGAN'S ORK** (Victor, 12/8/53). Trumpets—Joe Ferrante, Tony Faso, and Bobby Nichols; trombones—Irv Dinkin and Vern Frey; reeds and woodwinds—Al Klink, Larry Elgart, Charlie Albertine, and Wally Betti; rhythm—Lou Stein, piano; Trigger Alpert, bass; Mandell Lowe, guitar, and Don Lamond, drums.

*Last Stop.*

Terry Snyder, conga and suite added.

*I'm With You.*

**LISA KIRK with SAUTER-FINEGAN'S ORK** (Victor, 12/8/53). Same personnel as above except Ray Charles Singers, vocals, added.

*If You Wanna.*

Ray Charles Singers out.

*If I Could Be with You.*

**BUDDY MORROW ORK featuring FRANKIE LESTER** (Victor, 2/2/53). Red Solomon, trumpet, and Harry Wuest, baritone, added.

*Train, Train, Train*, and three others withheld.

## Lena Horne On The Cover

When Lena Horne steps on stage at the swank Chez Paree in Chicago April 3 she will be starting an intensive new series of personal appearances designed to bring her back into contact with the millions of record buyers and night club and motion picture fans who moved her along the road to stardom just prior to the World War II.

Absent from the Windy City for more than three years, Miss Horne's Chez appearance was heralded with one of the most concentrated disc jockey promotions ever attempted in Chicago, and was designed by the club to kick off its annual post-Lenten parade of stars which will see such names as Ray Bolger, Tony Martin, Jimmy Durante, Frank Sinatra, and Danny Thomas on the marquee during the coming spring and summer months.

## Section V

### A Basic Record Library

#### Jazz Piano

(Ed. Note: This is the fifth in an exclusive Basic Library series, which when complete will give a full representative sampling of the entire record field. Jazz Piano was compiled by Nat Hentoff.)

Jelly Roll Morton.... *Everyone Had His Own Style* (Vol. VII—Circle L14007)

Jelly Roll Morton.... *New Orleans Memories* (Commodore FL 30,000)  
James P. Johnson.... *Stomps, Rags and Blues* (Bluenote LP 7011)  
Ralph Sutton.... *Ragtime Piano Solos* (Down Home DH 1008)  
Ralph Sutton.... *At the Piano* (Circle L-143)

Jimmy Yancey.... *Yancey Special* (Paramount 101)  
Meade Lux Lewis.... *Interpretations (Boogie-Woogie)*—(Atlantic LP 133)

Fats Waller.... *Plays And Sings* (Victor LPT 1001)  
Earl Hines.... *Famous QRS Solos* (Atlantic LP 130)  
Earl Hines.... *Piano Moods* (Columbia CL 6171)  
Art Tatum.... *Piano Solos*, (Volume I—Decca DL 5086)  
Art Tatum.... *Art Tatum* (Capitol H 216)

Teddy Wilson.... *Piano Moods* (Columbia CL 6153)  
Nat (King) Cole.... *Penthouse Serenade* (Capitol H332)  
Duke Ellington—  
Billy Strayhorn.... *Billy Strayhorn Trio* (Mercer LP 1001)

Count Basie.... *At The Piano* (Decca DL 5111)  
Mary Lou Williams.... *Piano Panorama* (Atlantic LP 114)  
Mary Lou Williams.... *Piano Contempo* (Atlantic L-412)

Ellie Larkins.... *Blues In The Night* (Decca DL 5391)  
Hank Jones.... *Hank Jones' Piano* (Mercury MG C-100)  
Erroll Garner.... *Piano Solos* (Volumes 1-4 Savoy MG 1500,01

02,04)  
Erroll Garner.... *Solo Flight* (Columbia CL 6209)

Oscar Peterson.... *The Aestate Story* (Mercury MG C-1001,02,03,

04)

Barbara Carroll.... *Piano Panorama* (Atlantic LP 132)

Marian MacPartland.... *The Magnificent, etc.* (Savoy MG 15021)

Thelonious Monk.... *Genius Of Modern Music* (Bluenote LP 5002)

Bud Powell.... *The Amazing* (Bluenote LP 5003)

Bud Powell.... *Piano* (Mercury MG C-102)

Bud Powell.... *Piano* (Mercury MG C-507)

Al Haig.... *Highlights In Modern Jazz* (Succo SLP7)

Horace Silver.... *Horace Silver Trio* (Bluenote LP 5018)

Dave Brubeck.... *Dave Brubeck Quartet* (Fantasy 3-5)

Lennie Tristano.... *Sax Of A Kind/Marionette; Yesterday/Intuition; Crosscurrent/Wow* (Capitol 78RPM 57-60013,7-1224,57-6003)

George Wallington.... *George Wallington Trio* (Prestige 136)

*Modern Jazz Piano* (Victor LPT 31)

## Collectors' Guides

Chicago, April 8, 1953

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Collectors' Guides

## Third Of A Series

## Let's Look Into That Hi-Fi System

(Ed. Note: There are five basic components in the average high-fidelity home music system: record player, tuner, amplifier, loudspeaker, and loudspeaker enclosure. Earlier articles dealt with the functions of the record changer, tuner and amplifier. Material used is from the Hudson Radio and Television Corporation catalog.)

## The Loudspeaker

The loudspeaker converts the electrical energy given off by the amplifier into sound energy. The loudspeaker should be capable of reproducing all the tones and overtones in the audible spectrum. This is difficult, since one instrument is being used to reproduce the frequencies originally produced by many instruments.

Thus, for best results sound engineers recommend the use of two, or even three, loudspeakers. When more than one loudspeaker is used the system divides the audible spectrum into as many parts as there are loudspeakers.

## Three Sets

Each speaker is designed for maximum efficiency and lowest distortion in that portion of the spectrum in which it functions. For example: In a three-speaker system, one speaker, called a "woofer," reproduces only the bass tones; another, called the "tweeter," reproduces the treble tones and important overtones. The middle register is reproduced by a mid-range speaker.

The division of the audible spectrum fed into these loudspeakers is accomplished by a crossover or dividing network. Multiple loudspeakers are often mounted coaxially or triaxially on one frame.

If a loudspeaker is rated at 25 watts, it means that the speaker is able to handle peaks of power up to 25 watts. These peaks of power are only encountered at crescendo passages.

## Safety Factor

With a 10-watt amplifier, a 15-watt speaker should be used. A 20-watt amplifier should use a 25-

watt speaker, etc. The additional speaker wattage is a safety factor. The use of a 25-watt speaker on a 10-watt amplifier increases the safety factor and reduces the amount of distortion.

The type of loudspeaker construction contributes to the amount of distortion it produces. The larger the speaker, the better the bass reproduction. The smaller the speaker, the more efficient the treble reproduction. This is the primary reason for the use of multiple speaker systems.

## Loudspeaker Enclosures

The loudspeaker enclosure plays a very important part in the final stage of sound reproduction. It balances the tone by increasing speaker efficiency in the low range.

Properly to reproduce low-note instruments, such as the bass viol or cello, with fidelity, the loudspeaker should be installed in an enclosure of six to 12 cubic feet. Most commercial radio-phonographs allow only one to two cubic feet of space. Therefore, they are markedly deficient in the bass register.

## Avoid Bad Resonances

Enclosure construction must be rigid to avoid unpleasant resonances. Sound waves emanating

from the front and back of a speaker can either reinforce each other or interfere with each other, depending upon the type of enclosure construction.

The conventional type of bass reflex enclosure is designed for a single or coaxial loudspeaker system. This enclosure uses a "port" or rectangular opening about half the area of the speaker opening to produce more bass response.

There is an excellent "corner enclosure" which can be used to advantage with one wide-range loudspeaker, while designed for three speakers (bass, treble, and mid-range).

This particular enclosure is unique in that it can be easily converted to a truly superb system by the addition of a "tweeter" and a "woofer" at future dates, as de-

## Electronic Show Sells Out Space

Chicago—Advance registrations are up 22 per cent, and display space is sold out for the 1953 Electronic Parts Show, to be held at the Conrad Hilton Hotel May 18-21, Kenneth C. Prince, show manager, has reported.

The show will have 208 booths in Exhibition Hall, compared with 164 last year, and a capacity of 177 display rooms, against 165 in 1952, Mr. Prince said. Application forms for distributors who wish to participate in seminar sessions, slated for Wednesday morning, May 20, are now in the mails, according to Vin K. Ulrich, chairman of the show's educational program committee.

sired, without discarding the enclosure or the original loudspeaker. Improvements of this nature often involve the waste of previous purchases. This enclosure is small and inexpensive to build.

## Hi-Fi Flashes

"You Never Heard It So Good" is the title of a campaign just launched by the Hudson Radio and Television Corp. to educate the public on the advantages of custom installations and to stimulate sale of home hi-fi systems. The

be used wherever low power is involved, Stancor engineers say.

## Transcription Unit

A compact, portable transcription unit that permits microphone announcements with a tonal-controlled background of either phonograph or instrument music is the latest product announced by the Bell Sound Systems, Inc. Microphone, instrument, and phonograph have separate volume controls to allow intermixing, such as square-dance calling to recorded music, and its 10-watt volume makes it particularly suitable for square dances and folk dances, the manufacturer states.

## Dual Eight Speaker

Latest addition to the Permo-flux line of hi-fi products is the CH-16 Dual Eight Speaker Baffle, which enables two eight-inch speakers to be mounted and connected for parallel operation in a corner horn enclosure. This new product, said to be the first corner horn enclosure for this type of system, combines the advantages of the eight-inch speaker size and of multiple combinations of eight-inch speakers with the acoustic properties and convenient placement of the corner-horn-type baffle, Permo-flux spokesmen report. In addition, a single 12-inch speaker can be mounted in place of the two eight-inch, if preferred, with an alternate mounting board supplied for this purpose.

## New Products

A miniature transistor transformer, described as the world's smallest, has been introduced by the Standard Transformer Corporation, Chicago. Weighing less than one-tenth of an ounce, the tiny Stancor transistor transformer measures one-fourth by three-eighths by three-eighths of an inch and is no larger than the transistor it is designed to power. It is intended primarily for transistor audio applications, but can

## Sound Advice

By Irving Greene

At long last, this business of high fidelity is a full-fledged hobby. Music lovers from all over the world have been bitten by the bug and, like other hobbyists, have been identified by many new names: audio hobbyists, audiophile, discophile, phonophile and golden ear. The name which seems to have stuck is just plain music lover.

As hobbyists the music lover and the photographic amateur are mutually interested in the arts. However, there is a major distinction between them. The photographic has only himself to please when he goes out to select equipment. When the music lover selects the equipment for a music system he must consider his entire family. After all, a hi-fi system is just as good for pop, swing, jazz and Bob Hope as it is for Brahms, Beethoven and Bach.

## Fits Family Budget

When selecting a hi-fi system, one important factor to remember is that a good one can be assembled to fit the family budget. While a system of components can be purchased economically, the cost beyond that point is usually for super features, such as expensive wood cabinets. A \$300 system will perform as well in a cabinet costing \$150 as in one costing \$1,000, provided the speaker is given equal consideration in both cabinets.

There are three types of speakers: wide range, coaxial and two-way. The wide-range speaker is considered extremely efficient and is ideal for use in a low-priced system or as an added speaker to a system for piping music to other parts of the house. The coaxial speaker is actually a two-way system mounted on a single frame. Its main advantage over the two-way is its compactness. The two-way system is considered the Mecca of speaker systems.

## Use Your Ear

It is wise to listen to the best possible system as determined by your ear, and if you can afford it, have it wrapped and cart it home. However, if it is out of reach of your budget, use this speaker as a comparison with which to judge the speaker you will buy, or select a good wide-range speaker that can also be used as a low-frequency speaker ("woofer"). Then later, you can purchase a good high-frequency speaker ("tweeter") crossover network to complete the two-way system.

(Ed. Note: Mr. Greene's column will be a regular feature in *Down Beat*.)

## Sight-Sound Show Picks Up The 'Beat'

Chicago—*Down Beat* has contracted for display space at the first International Sight and Sound Exposition and Audio Fair to be held at the Palmer House Sept. 1-3.

The *Beat* was among 29 firms contracting for space by first return mail, the show's management has reported.

## Talbert, Big Ork, Set For Carnegie

New York—Tommy Talbert will conduct a 21-piece orchestra, including 10 strings and five woodwinds, in a concert of original compositions at Carnegie Recital Hall April 23.

Talbert, a former dance band pianist and arranger who wrote for Kenton, Thornhill, and Pastor, has spent most of the past three years in the east concentrating on modern classical writing. He took time out to write arrangements for Don Elliott and Kai Winding for some record dates recently.

True violin vibrations—pure fidelity—no muting or changed tone with the DeArmond pickup.



## NEW TONE EFFECTS

Timbre of tone adjusted to critical ears  
Volume control at finger tips  
From light shading to crescendos  
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Simple Instruction Sheet, Tools, Spare Parts, and Accessories, when required.

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## DOWN BEAT RECORD REVIEWS

Records in the popular, and rhythm and blues, and country and western sections are reviewed and rated in terms of broad general appeal. Records of interest from a musical standpoint are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##). Ratings: ★★★★ Excellent, ★★★ Very Good, ★★ Good, ★ Fair, \* Poor.

BACKGROUND MUSIC  
Capitol LPs P 379, P 380

Rating: \*\*\*

PEARL BAILEY  
Coral 60945\*\*\*\*\* *Hug Me a Hug*  
\*\*\*\* *I Always Shake the Tree*

• "Produced especially for background use," say the liner notes on these two 12-inch LPs (also available in four albums), and that's exactly what it is. It's perfect home music. There are 16 familiar songs on each LP.

JIMMY BOYD  
Columbia 39955\*\*\*\*\* *Two Easter Sunday Sweethearts*  
\*\*\*\*\* *My Bunny and My Sister Sue*

• *Hug* could take off. It's beatful, witty, clever. Has some witty interplay between Pearl and the drummer at end.

GEORGIA CARR  
Capitol 2371\*\*\*\*\* *Is That Bad?*  
\*\*\*\* *The Night We Called It A Day*

• *Bed* is good. Young singer also impresses on *Night*, though vibrato is too pronounced.

MINDY CARSON-GUY MITCHELL  
Columbia 39950\*\*\* *So Am I*  
\*\*\* *I Want You for a Sunbeam*

• Now Mitch Miller has a studio band sounding like Hal Kemp! Cute coupling—*Sunbeam* is the best bet.

JUNE CHRISTY  
Capitol 2384\*\*\*\*\* *Let Me Share Your Name*  
\*\*\*\* *I've Got a Letter*

• Combination of a simple, appealing tune (*Share*) and June's husky delivery could spell sales.

ROSEMARY CLOONEY  
Columbia 39951\*\*\*\*\* *I Laughed Until I Cried*  
\*\*\*\* *What Would You Do?*

• More of the splendid singing that's heard in every Clooney release. *Laughed* is Latin-esque.

NAT COLE-BILLY MAY  
Capitol 2389\*\*\*\*\* *Can't I?*  
\*\*\*\*\* *Blue Gardenia*

• Doesn't look as if Nat can miss, these days. *Can't I?* looks like a cinch.

BING CROSBY  
Decca 28610\*\*\*\*\* *A Quiet Girl*  
\*\*\*\* *Ohio*

• Crosby fans will like, but commercial appeal is doubtful. *Girl* is a lovely song, probably too much so to sell.

DORIS DREW  
Mercury 70091\*\*\* *I Was a Fool*  
\* *Today Is the Tomorrow*

• Good singing on *Fool*, but *Today* is a weak novelty.

BILLY ECKSTINE  
MGM 11439\*\*\*\*\* *A Fool in Love*  
\*\*\* *Coquette*

• Nelson Riddle's beautiful background and Bill's effortless singing should mean big reaction on *Love*.

PERCY FAITH  
Columbia 39944\*\*\*\*\* *The Song from Moulin Rouge*  
\*\* *Swedish Rhapsody*

• *Rouge* is a handsome melody, gets the full string treatment plus a Felicia Sanders vocal.

ELLA FITZGERALD-JERRY GRAY  
Decca 28589\*\*\* *I Can't Lie to Myself*  
\*\* *Don't Wake Me Up*

• Even Ella's most rabid fans (that includes us) probably won't be too happy with these.

SUNNY GALE  
Victor 20-5216\*\*\* *How Could You?*  
\*\*\* *I Feel Like I'm Gonna Live Forever*

• Not much from Sunny this time around.

RICHARD HAYES  
Mercury 70103\*\* *And the Bull Walked Around Olay*  
\*\*\* *Changeable*

• Hayes is unconvincing on *Bull*, too close to Don Cherry's original version on *Changeable*.

HORACE HEIDT  
Capitol LP H 402\*\*\* *Souvenirs*

• Four Heidt winners and the band perform here. Best of them is pianist Conley Graves, a fleet-fingered, talented lad with a good future. *Band* surprises with a jazz version of *Hot Lips* that sports a boppy trumpeter. Heidt fans will want.

THE HILTOPPERS  
Dot 15055\*\*\*\*\* *I Can't Lie to Myself*  
\*\*\* *If I Were King*

• *Lie* is a pretty good bet for another Hilltoppers hit—familiar-sounding tune that's sung simply.

GEORDIE HORMEL  
Coral 60945\* *Twenty-Five Chickens*,  
\* *Thirty-Five Cows*,  
\* *Sweet Georgia Brown*

• Tennis, anyone?

JUNE HUTTON-AXEL STORDAHL  
Capitol 2369\*\*\* *The Lights of Home*  
\*\*\* *You Are My Love*

• First side is an effective Johnny Mercer tune sung well; *Love* also has a chance.

JONI JAMES  
MGM 11426\*\*\*\*\* *Your Cheatin' Heart*  
\*\*\* *I'll Be Waiting for You*

• Looks like Joni doesn't intend to quit the winner's circle just yet. *Heart* should be the big version in the pop field.

HERB JEFFRIES  
Coral LP CRL 56066\*\*\* *Sings Flamingo and Other Songs*

• The two songs most identified with Herb, *Flamingo* and *Basin Street* (done this time with Lee Brown) are here, plus *I'm Yours to Command* and five others. Herb's usual cool singing is heightened by a frantic cover picture on the LP.

GORDON JENKINS  
Decca 28612\*\*\* *The Ties That Bind*  
\*\*\* *Gomen Nasai*

• *Gomen* is adequate, but *Ties* is a tune that has "potential hit" written all over it.

MICKEY KATZ  
Capitol 2370\*\*\* *Why Don't You Believe Me?*  
\*\*\* *Don't Let the Schmalts Get in Your Eyes*

• Not the usual Katz meow, but some of the lines are worth a listen.

FRANKIE Laine  
Mercury 70099\*\*\* *Ain't Misbehavin'*  
\*\*\* *That's How Rhythm Was Born*

• The old Laine, on some sides dredged up from Mercury's files, Frank's followers should make it pay off.

LEE LAWRENCE  
London 1289\*\*\* *The Good Book Says*  
\*\*\* *Waltzing the Blues*

• Lawrence is a virile, full-voiced singer who handles the novel blues well. Ted Heath's band is most persuasive.

BOB MANNING  
Capitol 2383\*\*\* *The Nearness of You*  
\*\*\* *Gypsy Girl*

• Cap's newest male hope comes close to sounding like Dick Haymes, picks on great fodder in *Nearness*, the Carmichael ballad.

ART LUND  
Coral 60948\*\*\* *Alone with the Blues in My Heart*  
\*\*\* *Battle Me Up*

• Lund, on a new label, has a good one in *Heart*—it could go someplace.

AL MORGAN  
Decca 28585\*\*\*\*\* *The Things I Might Have Been*  
\*\*\* *If I Had a Penny*

• Things might give Morgan, who has done almost nothing since his *My Foolish Heart*, new record life.



## Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding March 25. Compilations to determine these tunes are based on a nationwide survey covering record sales, disc jockey plays, and juke box performances. The records listed are those the editors of Down Beat suggest you listen to when making your purchases.

Position  
Last Issue

1.	<b>Till I Waltz Again with You</b>	1
2.	<b>Doggie in the Window</b>	6
3.	<b>Don't Let the Stars Get in Your Eyes</b>	2
4.	<b>Pretend</b>	8
5.	<b>Tell Me You're Mine</b>	3
6.	<b>Anywhere I Wander</b>	9
7.	<b>Wild Horses</b>	—
8.	<b>Why Don't You Believe Me?</b>	5
9.	<b>Keep It a Secret</b>	8
10.	<b>Oh, Happy Day</b>	10

## Tunes Moving Up

These are not the next eight tunes. They are songs on which there is much activity and which could move up into the Down Beat Scoreboard.

1.	<b>Your Cheatin' Heart</b>	Hank Williams, MGM 11416.
2.	<b>I Believe</b>	Frankie Laine, Columbia 39938.
3.	<b>Hot Toddy</b>	Ralph Flanagan, Victor 20-4095.
4.	<b>A Fool Such As I</b>	Jo Stafford, Columbia 39930.
5.	<b>Tell Me a Story</b>	Frankie Laine-Jimmy Boyd, Columbia 39945.
6.	<b>Gomen Nasai</b>	Harry Belafonte, Victor 20-5210; Sammy Kaye, Columbia 39957.
7.	<b>Caravan</b>	Ralph Marterie, Mercury 70097.
8.	<b>No Help Wanted</b>	Rusty Draper, Mercury 70077; Hank Thompson, Capitol 2376.
9.	<b>You Fooled Me</b>	The Four Aces, Decca 28560.
10.	<b>Salomee</b>	Dinah Shore, Victor 20-5176.

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## BMI • PUBLISHERS' ROW • BMI

## DOWN BEAT RECORD REVIEWS

JOHNNIE RAY  
Columbia 39939\*\* Mister Midnight  
\* Oh What a Sad, Sad Day

• Uh-uh.

JANE RUSSELL  
American 100\*\*\* The Wrong Kind of Love  
\*\* The Gilded Lily

• Love has some good lyrics, Jane sings better than a lot of people who make a living from it.

NORMAN PARIS TRIO  
Columbia LP CL 6255

\*\*\*\* Cocktail Hour

• The Paris trio (Norman, piano, plus bass and guitar) plays intricately, often fascinatingly on eight good tunes, including *Heads, Young Lovers* and *Lover*. Some wonderful teamwork throughout.JO STAFFORD  
Columbia 39951\*\*\*\*\* Smoking My Sad Cigarette  
\*\*\*\* Without My Lover• Jo turns to new fields here and scores excellently in both. *Cigarette* is sad and bluesy, *Lover* is a melancholy Latin ballad.

## DANCE BANDS

LES BROWN  
Coral 60946\*\*\*\* I'll Be Hangin' Around  
Back in Your Own Backyard• Lucy Anne Polk sings *Backyard*, the Modernaires hang around, and Les has another good record.JAN GARNER  
Capitol 2327\*\*\* My Jealous Eyes  
\*\* Your Cheatin' Heart• Vocalist Thelma Grace sings much like Patti Page on *Eyes*, which first was done by Patti.LEROY HOLMES  
MGM 11436\*\*\* I'm Making Up for Lost  
Time  
\*\* I'll Be Hangin' Around• *Hangin'* is quite inferior to the Les Brown version. The tune would make a very good dance side if done as an instrumental by someone.\*\*\* STAN KENTON  
Capitol 2385\*\*\* And the Bull Walked  
Around Olay  
\* Jesters Creepers• Bill could do it for both Stan and new singer Chris Connor, though *Jeepers* is superior musically. It also has a dizzy Conte Candoli trumpet solo.

## COUNTRY AND WESTERN

JIM ATKINS  
Coral 64147\*\*\* I'm a Ding Dong Daddy  
\*\* Juke Box Johnny

• The lyrics on the first side should help sell it.

JACK CARDWELL  
King 1163\*\*\*\*\* My Love for You Would  
Fill Tan Pots  
\*\*\* You Did Your Cheating  
Heart

• Cardwell, whose Hank Williams tribute is still a big item, should register again with this likeable item.

THE CARLISLES  
Mercury 70109\*\*\*\* Leave That Liar Alone  
\*\*\*\* Knot Hole• A good pairing that may not crack through as *No Help Wanted* did, but will help the group.HOMER AND JETHROE  
Victor 20-5214\*\*\*\* Don't Let the Stars Get  
in Your Eyeballs  
\*\*\*\* Unhappy Day• The two humorists, who always come up with some of the funniest stuff on wax, have a ball with these. Catch the breakup opening on *Day*.MERRILL MOORE  
Capitol 2386\*\*\* Bartender's Blues  
\*\* Red Light

• A melding of r&amp;b lyrics and c&amp;w talents adds up to a mildly successful pairing.

JIMMY WAKELY  
Capitol 2380\*\*\* If You Knew What It  
Meant to Be Lonesome  
\*\*\* Lorelei

• Some clifftop country music, as Jimmy gets vocal backdrops, fiddle and brass sections, etc. Two good ballads.

## TOP TUNES

ARE  
ON

## TOP TUNE RECORDS

## ERNIE KOVACS

433 ORIENTAL BLUES (The Original)  
436 HOT CAKES & SAUSAGE (Ernie Himself)  
440 KISS ME NOW (Ernie & Edythe)  
I LOVE EVERYBODY (Ernie & Edythe)  
441 THE WRONG MAN (Ernie & Edythe)

## EDYTHE ADAMS

438 ALWAYS THE LADY  
STEEL PIER WALTZ  
441 WANT YOU

Note: Miss Adams is the sensational new Broadway attraction. Co-starring with Rosalind Russell in "Wonderful Town"

## BILL DAVIES

&amp; HIS DIXIELAND BAND

471 KITTEN ON THE KEYS  
472 THE LOVE NEST  
473 DOWN BY THE COOL  
BLUE SEA  
474 HORN APLenty

★

## TUNE TOPPERS

456 HEREAFTER  
457 IT'S YOU  
454 ROSA MIA  
455 CAN'T TAKE YOU OUT OF  
MY HEART

ESQUIRE BOYS  
& KAY KAROL

446 LET'S PLAY BALL  
DON'T BE AFRAID TO  
DREAM  
447 DARLIN' COME BACK  
TO ME  
FORGETTING YOU (The  
Original)

## BILLY HAYS

&amp; HIS DIXIELANDERS

469 BLUIN THE BLUES  
470 DA-DE-DA-DE-DA-DE  
467 DIXIELAND CAKEWALK  
468 TIN ROOF BLUES

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## The 'Beat's' Best Bets

## POPULAR

These are not necessarily the best-selling records in the popular category, but they are sides we think you should pay special attention to when making your purchases.

1. *You're Getting to Be a Habit with Me*, by Jackie Gleason. Capitol 2361. Jackie's strings and Bobby Hackett's horn take the honors here.
2. *Since You Went Away from Me*, by Sandy Stewart. Okeh 1234. A big future seems in store for this new young singer, who debuted in great style with this side.
3. *Campus Rumpus*, by Ray Anthony. Capitol LP H 362. Fine new dance album from Ray.
4. *Twice As Much*, by the Mills Brothers. Decca 28586. Bright performance of an ingratiating tune.
5. *I Idolize You*, by Betty Clooney. Coral 60930. A sparkling singing job from Rosemary's kid sister.

## The 'Beat's' Best Bets

## COUNTRY and WESTERN

These are not necessarily the best-selling records in the country and western category, but they are sides we think you should pay attention to when making your purchases.

1. *Playin' Dominoes and Shootin' Dice*, by Red Foley. Decca 28587. A talk-sing effort from Red that looks as if it will get hot.
2. *No Help Wanted*, by Hank Thompson. Capitol 2376. Another fine version of the song—it will also sell.
3. *Honeymoon on a Rocket Ship*, by Hank Snow. Victor 20-5155. Hank should have another hit with this one.
4. *Paying for That Back Street Affair*, by Kitty Wells. Decca 28578. Building into a big record.
5. *Bumming Around*, by Jimmy Dean. Four Star 1613. Looks like it's going to move all the way up on the c & w hit parade.

## The 'Beat's' Best Bets

## JAZZ

These are not necessarily the best-selling records in the jazz category, but they are sides we think you should listen to before making your purchases.

1. **New Faces-New Sounds**, by Horace Silver. Blue Note LP 5018. A must for anyone interested in modern jazz piano.
2. **Rock Skippin' at the Blue Note**, by Duke Ellington. Columbia 39942. A catchy Strayhorn line that's played well and orchestrated effectively.
3. **Deep People**, by Shelly Manne's Septet. Dee Gee 3803. Shelly, Jimmy Giuffre, Shorty Rogers, and others combine to make this a swinging side.
4. **Greenie's Corner**, by Earl Hines. D'Oro 105. Trombonist Benny Green solos well, as does the Fatha.
5. **Duke's Blues**, by Johnny Hodges. Mercury 89018. Some rocking jazz from the Hodges all-stars.

## Jazz

Records in this section are reviewed and rated in terms of their musical merit.

## Around The World In Jazz—England

Buddy Featherstonhaugh

*One O'Clock Jump**Soft Winds**Stevedore Stomp**Seven Come Eleven*

Rating: ★

Harry Hayes

*Five Flat Flurry**1, 2, 3, 4 Jump**No Script**Three O'Clock Jump*

Rating: ★★

Having heard so much excellent modern British jazz in recent releases on Discovery and Blue Note, we can excuse the sorry samples Victor saw fit to emit as the British representation in its international jazz series. They were obviously cut five or 10 years ago by groups that were just fair at the time but are sadly outdated in this era of new sounds.

First group, subtitled the Radio Rhythm Club sextet, is led by a tenor player who's been around the English jazz scene a long time. Everyone tries hard, and nothing sounds quite authentic. The Harry Hayes numbers, though almost equally stiff, are more listenable; Hayes is a good academic alto player but sounds as if his solos were written out for him. There isn't a moment of real warmth in his work.

Liner notes by L. Feather fail to list personnel. Could it be that he knew we just wouldn't care? (Victor LPT 3034)

## Around The World In Jazz—Sweden

Arne Domnerus

*Party for Pres**On the Alamo**Darn That Dream**You Can Count on Me**Schoolday**Out of Nowhere**That Old Black Magic**Boogie Blues*

Rating: ★★★

This is the best of Victor's three foreign LPs, also the only one with notes (by George Simon) that list the full personnel and the date of recording (1951). Domnerus' alto and Gunnar Svensson's piano are relaxed and attractive on *Party* and *Magic*, both quartet sides. *Schoolday* and *Boogie*, the former a vocal by drummer Jack Noren and the latter a rehash of stale riffs, are "commercial" concessions that weren't needed—Victor has several better Domnerus sides available. *Alamo* and *Darn* are interesting arrangements, showing baritone Lars Gullin and trumpet Rolf Ericson, respectively, to good advantage. Also present: Rolf Blomqvist, tenor, and Yngve Åkerberg, bass. (Victor LPT 3032)

Joe Carroll

*★★ I Was in the Mood**★★ Got a Penny, Benny?*

Dizzy's bop vocalist and baritone man, Joe Carroll and Bill

Graham, team for a couple of amusing sides. Sign of the times: when Nat Cole cut *Penny* years ago, the line was "I've just got four cents to my name." It's been changed to "nine cents." (Prestige 829)

## Miles Davis

★★ *Bluing*  
★ *Blue Room*  
★★ *Out of the Blue*

*Blue Period* is the title of this LP, and it was certainly for us, as we thought back to Miles' great Capitol sides and reflected how sadly that great promise, that exceptional talent, has been betrayed.

The first 23 bars of *Blue Room* are simple and beautiful, and Miles gets through them without a fluff. By bar 32 you find yourself muttering "Damn, if only he could have made it through the chorus." After an awkward pause as that take has ended, Sonny Rollins' tenor takes over for 16 bars that sound as if they were patched on from another take. *Out of the Blue* is not blues, but a string of choruses on the changes of *Get Happy* with a long, long solo by Miles divided between moments of inspiration and others of vacuum. This is the most effective performance of the three.

The entire second side is occupied by nine minutes of desultory blues blowing by Miles, Rollins, Jackie McLean's alto, and Walter Bishop's piano. Where it aims at relaxation it merely reaches lethargy, winding up with complete chaos when the front line goofs, Art Blakey is left playing by himself, and Miles is heard commenting, something to the effect that they'd better make another take. Alas, they didn't. Informality on records is one thing; sloppiness is another. (Prestige 140)

## Bill Davis

★★ *Lullaby of Birdland*  
★★ *April in Paris*

First side swings gently; second is more a guitar than a Hammond organ performance, though the label doesn't state whether it's Bill Jennings or his successor, Floyd Smith. (Okeh 6946)

## Dixieland At Jazz Ltd.

*Jazz Me Blues*  
*The Charleston*  
*Tin Roof Blues*  
*High Society*

Rating: ★★★

The man who comes out ahead here is the one who started it all, Bill Reinhardt, co-founder of the Chicago club for which this LP is named, plays a fluent, mercurial Dixie clarinet akin to Joe Marsala's. Doc Evans' cornet has some superior moments, notably the blues; the ageless Miff Mole plays lots of trombone except on the blues, when he descends (literally) into an imitation of a tuba in parturition.

Two faults to this set: the rhythm section, which gets a beatless thud (drummer has all the lightness of a 10-ton truck) and the choice of tunes, which tends to perpetuate the myth that no righteous jazzman could improvise on

anything less hoary. We have it on unimpeachable evidence that *People Will Say We're in Love* makes better music for Miff Mole than the *Jazz Me Blues*, time-honored tradition to the contrary. (Atlantic ALS 139)

## Ellington Uptown

★★ *Skin Deep*  
★★★ *The Mooke*  
★★ *Take the "A" Train*  
★★★ *A Tone Parallel to Harlem*  
★★ *Perdido*

This 12-inch LP includes the two numbers (*A Train* and *Perdido*) released a couple of months ago on an EP. *Skin Deep* is the Ellington specialty with which Louie used to gas Duke's theater audiences; sensational on the stage, slightly jejune on the phonograph. *Mooke* is a six-minute expansion of a tune Duke wrote and recorded first in 1928. The original mysterious mood is well maintained; featured are Wendell Marshall's bass, Procopé's and Hamilton's clarinets, Quentin Jackson's growl trombone, Carney's baritone with Duke's virile piano backing, Jefferson's alto and Nance's trumpet.

But let's get to the point; the real reason this LP is a must for collectors is the presence of Duke's Harlem suite, first played by the band at the Met in Jan., 1951, and now recorded in its 14-minute entirety.

The plangent sounds that constitute Ellington's Harlem qualify the work as programmatic jazz of the highest order. Despite the paucity of ad libbing and the frequent changes of tempo and mood, this is essentially jazz and quintessentially Ellington; no other orchestra, in any musical field, could have interpreted so sentimentally the temper and colors of the area, so masterfully sketched by this man who has called it home for 30 years. *Harlem* is Ellington's most ambitious long work since *Black, Brown and Beige*; since the latter was never recorded at full length, it is also a unique example of concert Ellington on records. (Columbia ML 4639)

## Erroll Garner

*Duke for Dinner*  
*The Fighting Cocks*  
*Erroll's Reverie*  
*A Lick and a Promise*

Rating: ★★★

More early Garner dubbed from home recordings made by Timme Rosenkrantz. Most interesting passages are in *Duke*, which quotes liberally from various Ellington sources to help build a somewhat ducal atmosphere. *Reverie* is the quasi-Debusky performance since contracted into three-minute form on Atlantic; eight minutes here. (Blue Note 5015)

## Woody Herman

★★ *A Fool in Love*  
★★ *Buck Dance*

*Fool* is Woody all the way; an agreeable alto solo and one of his better ballad vocals, with, among other things, Nat Pierce's celeste in the background. *Buck* is a simple thing, done partly tongue-in-cheek style, with no solos of great value or duration, but good, as you might suspect, for dancing. (Mars 600)

## Earl Hines

★★ *A Cigarette for Company*  
★ *Ella's Fella*  
★ *One Night in Trinidad*  
★★ *Whirl in a Whirl*

Earl's good little band is the victim of its material as it ploughs through the first three tunes, sung respectively by Helen Merrill, Earl himself, and Etta Jones, to lyrics that could be cut by the contents of any Chinese cracker. Helen, the wife of Earl's reedman Aaron Sachs, has a lovely quality and a promising voice, but promise is all she can show here.

The band finally gets a workout on *Whirl*, which has a brief band-unison vocal and superior solos by Earl's piano, Jonah Jones' trumpet, Benny Green's trombone, expectedly good, and Aaron's tenor, surprisingly good. (D'Oro 101, 102)

## Thelonious Monk

★ *Sweet and Lovely*  
★ *Bye-Ya*  
★ *Trinkle Tinkle*  
★ *These Foolish Things*

Deprived of Lou Donaldson, Milt Jackson and the neat combo sounds they made for him, Mr. Monk makes an infelicitous friar indeed as he proceeds to demolish a piano he must have assembled from bits of chicken-wire and left over lumber. Art Blakey almost succeeds in submerging him on *Bye-Ya*, but to little avail. (Prestige 795, 838)

## Gerry Mulligan

*Carioca*  
*Line for Lyons*  
*My Funny Valentine*  
*Bark for Barksdale*  
*Turnstile*  
*The Lady Is a Tramp*  
*Moonlight in Vermont*  
*Limelight*

Rating: ★★★★

First four were reviewed when released as singles. *Turnstile*, aptly named, is a fastish original by Gerry with some excellent Chet Baker trumpet and Mulligan baritone. *Tramp* shows to what humorously effective use these guys can put their two horns and two rhythms. *Vermont* has Chet backed by what sounds like two horns—actualy Mulligan blowing and drummer Chico Hamilton humming. Bassist Carson Smith lends plenty of tonal color to this one.

*Limelight*, another rapid GM original, is mostly unison in the first chorus. Baker casts his beatful bread upon the waters again to strong effect, and Chico has a couple of discreetly underplayed spots. Both sides conclude with a snatch of Mulligan's theme, which, peculiarly enough, sounds like Dixieland. (Fantasy 3-6)

## Oscar Peterson

*Peterson Plays Irving Berlin*  
Rating: ★★★★  
*Peterson Plays Duke Ellington*  
Rating: ★★★★  
*Peterson Plays Cole Porter*  
Rating: ★★★★  
*Peterson Plays George Gershwin*  
Rating: ★★★★

Ice cream is a delicious dish, but did you ever try eating four jumbo scoops one after another? That's how we felt after swallowing at a five-hour session, the contents of this unprecedented cornucopia from the Granz office. But in sensible portions it's truly a fabulous four-course feast.

In these four 12-inch LPs by Peterson, Barney Kessel, and Ray Brown there is a wealth of wonderful material wonderfully performed. In most cases Oscar is very respectful of the melody, at least for the first chorus, after which his ad lib variations put the product to tasteful, swinging jazz use.

Kessel's work, both in complementing Oscar and in the guitar solo passages, is perhaps the best he has ever offered on records.

There are a few minor faults. As Norman Granz himself points out in the notes, it would have made for a pleasant touch of variety had Peterson sung a couple of numbers. In a couple of instances he doesn't quite know the song's original line (*Under My Skin, Ain't Necessarily So*). And Duke's *Do Nothing* is wrongly listed as *Never No Lament*, which was not its original title.

But as you spin these elegant sides, whether for easy listening or for conversational background, you don't worry about these details. You merely rejoice that so fine a trio is able to record so much good music, and maybe you also say to yourself "There, but for the grace of Mammon, goes Nat King Cole." (Mercury MGC 603, Porter; 604, Berlin; 605, Gershwin; 606, Ellington)

## Annie Ross

★★ *Farmer's Market*  
★★ *The Time Was Right*

Like *Twisted*, the first side is based on a Wardell Gray solo. Unlike *Twisted*, it is not well sung, nor are Annie's lyrics nearly as interesting in story line nor as ingenious in construction. A major disappointment. *Time* is a very

pretty ballad, which Annie wrote, sings with George Wallington's piano featured in the background. One of her lines: *This heart of mine sings Auld Lang Syne a little out of key*. Alas, she's right; this is just one pitch-pipe short of a five-star record. To aggravate matters, it's pressed off-center. (Prestige 839)

## Sauter-Finegan

★★★ *Tweedle-Dee and Tweedle-Dum*  
★★★ *Stop Beating Round the Mulberry Bush*

*Tweedle*, adapted by Eddie and Bill from an old melody you'll recognize, relies a little too heavily on tone colors and instrumental gimmicks that are odd for oddity's sake, but in a quaint way it's mildly attractive. *Bush*, a tune waxed years ago by Basie with Rushing, is sung by a vocal group. Last chorus really rides out here, with good brass writing and playing. (Victor 20-5166)

## Charlie Ventura

*Euphoria*  
*Fine and Dandy*  
*East of Sues*  
*If I Had You*  
*I'm Forever Blowing Bubbles*  
*Pennies from Heaven*  
*How High the Moon*

Rating: ★★

Two 16-minute 12-inch sides cut at a Gene Norman concert in Pasadena early in 1949, just before Jackie Cain and Roy Kral left the band. A good idea is the inclusion of the spoken introductions by Norman and Ventura as the band members are presented.

Most of these tunes were cut at the same band for National and Sittin' In, and better. You sense a constant battle here between musicianship and exhibitionism, with the latter winning out too often. Jackie and Roy do their bop vocal routines on *Euphoria*, *Bubbles* and *Suez*, a reminder of what was then a charming novelty. Boots Mussolini's alto, Charlie's tenor, and baritone, Conte Candoli's trumpet all have some very good and some very not-so-good moments; even Benny Green, a great trombonist, goes on the end of his *Pennies* specialty, but the rest of this number is the best buy in the whole set. (Decca DL 8046)

## JAZZ RECORD CORNER

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Chance It / Yesterday.....	.89
LP Blue Period Prestige 140.....	3.35
LP Conception Prestige 140.....	3.35
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I Hadn't anyone like You.....	.89
Like Someone in Love.....	.89
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## The 'Beat's' Best Bets

### RHYTHM and BLUES

These are not necessarily the best-selling records in the r & b category, but they are sides we think you should pay attention to when making your purchases.

1. **Crawlin'**, by The Clovers. Atlantic 989. Song is hitting in different areas around the country very quickly. A real smash.
2. **Misery in My Heart**, by Ray Charles. Swing Time 326. A new release that is given a soulful rendition by Charles.
3. **Gettin' Ready for My Daddy**, by Varetta Dillard. Savoy 884. A really fine singing job by Varetta.
4. **What's It to You, Jack**, by Linda Hayes. Recorded in Hollywood. A sure hit.
5. **Dancin' with Someone**, by The Delta Rhythm Boys. Victor 20-5217. A wonderful song worth listening to.

## Rhythm And Blues

By ACE MITCHELL

**SUCCESS STORY:** Herb Lance, who had a big hit in *Close Your Eyes* a few years back, had been looking for the magic song that would repeat his early success. The vocalist went to different labels in his search for "The Big One." He recorded for Mercury . . . then Jukebox . . . in vain. No hit. Now, at last, he has a big smash—by Ruth Brown. *Mama, He Treats Your Daughter Mean*. On Atlantic. He wrote it.

**LOYALTY:** With so many r & b companies going in and out of business, and so many singers switching

labels, Buddy and Ella Johnson stand out as a consistent team releasing good records on the same label for almost 12 years! This month, after 12 years with Decca, they shift to Mercury. First release is due shortly. Commented Mercury's a & r head: "I hope they stay with us for 20 years," Then an afterthought: "If they sell." They should.

**MAN-OF-ALL-TRADES:** Herb Abramson, who was acting a & r chief for Atlantic up until his entry into the army last month, is also a full fledged dentist. Dentist, soldier, recording director, Abramson now adds a new capacity. He will be *Down Beat's* correspondent from Germany. If and when he gets there.

**CHATTER:** Billy Ward's *Dominoes* playing to packed houses everywhere. Detroit last month was tremendous . . . Rama Records is

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## DOWN BEAT RECORD REVIEWS

### RHYTHM and BLUES

DR. JOJO ADAMS  
Chance 1127

\*\* \* I've Got A Crazy Baby  
\*\* \* Didn't I Tell You

• Two lackluster sides by the Doc.

TEX ATCHISON  
Imperial 8182

\*\*\* Blame Your Eyes  
\*\*\* Give Me Back Your Heart

• Tex cleffed the tunes, but not much happens on either side.

LYN AVALON  
Skylark 549

\*\*\* Let Me Hear You Say  
\*\*\* Cry, Cry, Cry

• Rhythm and Lyn swing right along with two good interpretations.

OTIS BLACKWELL  
Victor 20-5225

\*\* \* Fool That I Be  
\*\* \* Number 809

• Fool is not the type of song that Otis can hit with; Number fares better.

BOOTS BROWN  
Victor 20-5228

\*\*\* Breakfast Ball  
\*\*\* Blue Fairy Boogie

• Boots comes off Blockbuster with two sides that should sell; no big smash, though.

WINI BROWN  
Mercury 70062

\*\*\* Can't Stand No More  
\*\*\* Tear Down the Sky

• Wini, who always sings best when she's hoarse, is in good shape on these sides. But neither side is the Big One that she needs.

ED CAMP  
Imperial 8183

\*\* \* One More Tomorrow  
\*\* \* I'm Such a Fool About You

• Ed just has no real interest in either side. More heat would help.

RAY CHARLES  
Swing Time 326

\*\*\*\*\* Misery in My Heart  
\*\*\*\*\* The Snow Is Falling

• Slow, infectious tempo helps put Misery over the top. Charles is in fine voice as he walls it out. Should sell like wild-fire. Snow is much like Misery but lacks that explosive spark.

THE CLOVERS  
Atlantic 989

\*\*\*\*\* Crawlin'  
\*\*\*\*\* Yes, It's You

• This Benjamin and Weiss tune could easily go pop as well as R&B. The Boys treat it with care. Long Gone should leave for another world very soon.

DELTA RHYTHM BOYS  
Victor 20-5217

\*\*\*\*\* Dancin' With Someone  
\*\*\*\*\* Long Gone Baby

• Varetta has a hit for herself with Daddy. Lies won't get her anywhere, but the top deck should go far.

VARETTA DILLARD  
Savoy 884

\*\*\*\*\* Gettin' Ready For My Daddy  
\*\*\*\*\* Three Lies

• Nothing is the only word for this one; sides seem to have been recorded in a burlap bag. Might be just bad enough, however, to sell.

THE DU DROPPERS  
Victor 20-5229

\*\*\* I Wanna Know  
\*\*\* Laughing Blues

• Coming off a hit, King contributes two wonderful sides that should really break on everybody's chart.

FIVE BILLS  
Brunswick 84002

\*\*\* Till I Wait Again With You  
\*\*\* Can't Wait For Tomorrow

• Linda, just off her sensational Yes I Know, now asks What's It To You. To her, the song should mean lots of money; she delivers it in soul style. Baby is not as pulsating or as rhythmic, but the gal sings sexily on this side.

LINDA HAYES  
Recorded in Hollywood

\*\*\*\*\* What's It To You, Jack  
\*\*\*\*\* Atomic Baby

• Linda, just off her sensational Yes I Know, now asks What's It To You. To her, the song should mean lots of money; she delivers it in soul style. Baby is not as pulsating or as rhythmic, but the gal sings sexily on this side.

LOWELL FULSON  
Swing Time 325

\*\*\* Upstairs  
\*\*\* Let Me Ride Your Little Automobile

• Upstairs is a good bid to do well; Automobile doesn't have too much gas.

LLOYD GLENN  
Swing Time 324

\*\*\* It Moves Me  
\*\*\* Night Time

• Moves moves along well, with Glenn playing in a good groove; but Night Time shouldn't be overlooked.

CARL GREEN  
Metron 5002

\*\* Four Years, Seven Days  
\*\* My Best Friend

• Two unexciting sides, by "Mr. Broadway."

B. B. KING  
R.P.M. 380

\*\*\* Don't Have To Cry  
\*\*\* Woke Up This Morning

• Coming off a hit, King contributes two wonderful sides that should really break on everybody's chart.

EDNA McGRIFF  
Jubilee 5109

\*\*\* Why, Oh Why  
\*\*\* Edna's Blues

• The little gal of Heavenly Father fame sings it up on Why, but her Blues is not up to her usual standards.

JOHNNY MOORE'S  
THREE BLAZERS  
Rhythm and Blues 100

\*\*\* I Don't Know Yes I Know  
\*\*\* Too Bad

• The top side was wholly inevitable. What with I Don't Know and Yes I Know selling big for Nabon and Hayes, Moore comes in with this one. Too Bad is the best comment on both sides.

BUDDY MORROW  
Victor 20-5212

\*\*\*\* Train, Train, Train  
\*\*\*\* I Can't Get Started

• Buddy covers the Overbae hit on Train and should sell like mad. It's a chugging, driving version. Started needs never, better treatment to click.

THE SENSATIONAL  
NIGHTINGALES  
Pencock 1709

\*\*\* I Thank You Lord  
\*\*\* A Sinner's Plea

• Two good spirituals here with The Lord winning out, as always. Side should do very well. Sinner won't make it; lacks solid drive.

WILLIE MAE THORNTON  
Pencock 1612

\*\*\*\* Hound Dog  
\*\*\* Night Mare

• "Big Mama" belts out Hound with rocking emotion. Night Mare is lesser fare.

## Dealers Feed Kids Disc Star Show

## New Pelican Label To Issue 4 Sides

Baton Rouge, La.—A new independent label, Pelican Records, has cut its first sides—two discs by Pinky Vidacovich's Dawnbusters, a 13-piece staff orchestra of the Cleveland Press, played host to some 2,500 teenagers at a star-studded admission-free "hit tune party" in the Music Hall.

Termed "the phonograph merchants' way of saying 'thanks' for all those nickels dropped into juke boxes," the affair offered Lisa Kirk, Tony Bennett, Vinni De Campo, Tommy Edwards, Roger Coleman, Mitch Miller, Percy Faith, Dolores Gray, Billy Farrell, Florian Zachab, Frances Faye, Tex Beneke, Hamish Menzies, Dick Todd, and Tony Morelli.

Eight new tunes were played to the audience, whose applause de-

termined the top two which the phonograph merchants were to place in their juke boxes as the March hits. Songs chosen were Tony Bennett's *No One Will Ever Know* on the Columbia label, and Pete Hall's *Big Mamou* on Okeh. Plans immediately got underway for an April party.

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# Here's Hi-Filutin Ride On Rail Gone Train

By WILL LEONARD

It isn't just the lengthiest-locked of the longhairs, nowadays, who go in for musical abstraction. Characters who are completely tone deaf and tune dumb find themselves buying recordings containing nothing but sound for its own sake.

The hi-fi fan who's crazy about his equipment, but actually doesn't care for music, doesn't have to sit through a measure of melody, if he wants to show off his joy and pride to a wayfarer trapped in front of his speaker. Cook Laboratories, in Stamford, Conn., is turning out, with the high-fidelity fanatic especially in mind, a series of LPs accurately titled *Sounds of Our Times*.

## Sound Miracles

They're miracles of reproduction, they come in binaural as well as monaural models, and they cover a range which will tickle the ear of a hi-fi man without threatening to make a music lover of him.

## Freightful Sound

One of the biggest sellers in the shops is a 10-inch disc called *Rail Dynamics* (Cook 1070), recorded one evening hard by the side of the New York Central right-of-way near Peekskill. If you enjoy the sensation of feeling a freight train hammering right through your parlor, this is for you.

Besides choo-chooing and whistling, there are the click of wheels over rail joints, the opening and closing of coach doors, the myriad mysterious sounds of switching in the night, and even the chirping of crickets in the adjacent weeds. Most wonderful of all, from a hi-fi owner's point of view, there's a steady sizzling sound accompanying the rail dynamics. The proud possessor has only to wait until one of his visitors makes a crack about "surface noise." At that point he amply reveals that the recording was made on a rainy night, and the consistent drizzle is not extraneous, but the faithfully-reproduced patter of drops.

## Stormy Weather

Another release carries the sound of an all-out storm raging in a South American jungle, and it is not improbable that the sincere high-fidelity investor will be able, one of these days, to sit at his own fireside and shatter his nerves with recordings of boiler works, traffic jams, steam riveters

and concrete-breaking crews.

Not all is unmusical on the Stamford front, but even when the Muse gets a foot in a groove, it's not in serious listening vein. *The Great Barrelhouse Piano* (Cook 1035) is recorded from automatic pianos of late '20s vintage, clangling a repertory of things like *Button Up Your Overcoat*, *Wedding of the Painted Dolls*, *Sweet Jennie Lee*, and *Three Little Words*. As was customary, they're played just a little too fast, because the old rolls were speeded up with the intention of catching an extra nickel or two. And, to carry authenticity to the point of one nickel clinking into the slot.

## Mighty Wurlitzer

*The Pipe Organ* (Cook 1050 and 1051), with Michael Cheshire playing the mighty Wurlitzer in the Mosque at Richmond, Va., endeavors to recapture the sound of the console obligato that accompanied the silent movies of yore. The Richmond instrument, like the old organs in the flicker parlors of Norman Talmadge's day, is instrumented and of high wind pressure, permitting a plethora of schmaltzy rubato in a smartly-chosen pair of programs that include *Londonderry Air*, *In A Persian Market*, the *Zampa* overture, *The Flight of the Bumblebee*, *Jalousie* and the like.

If some of Cook's capers seek to evoke a sigh of "Those were the good old days," they succeed fairly well. I only hope, before they're through, that they make a recording of an average citizen of 1953 munching a bag of popcorn while, in the background, a television huckster describes a used car bargain. That's a sound of our times that belongs in somebody's audible archives.

## Open Tanglewood Season July 11

Boston—The annual Berkshire Festival of concerts by the Boston Symphony orchestra will take place this year from July 11 to Aug. 16 at Tanglewood, near Lenox, Mass.

The first week will be devoted to Bach, the second to Mozart, the third to Haydn together with recent and contemporary composers (Strauss, Milhaud, Ravel and Foss).

## Launch LP Series On Contemporary Music

THOMSON: *Stabat Mater* and *Capital*, *Capitals & Capitol*; and *HARRISON: Suite for Cello and Harp*, and *Suite No. 2 for String Quartet*. New Music String Quartet, Jennie Tourel and others. COLUMBIA ML4491, 12". Performance ★★★★ / ★★★★. Recording ★★★★★.

COPLAND: *Sextet for String Quartet*, Clarinet and Piano & KOHS: *Chamber Concerto for Viola and String Quartet*. Juilliard String Quartet and others. COLUMBIA ML4492, 12". Performance ★★★★★.

With these sparkling sides, Columbia launches on the first program of its kind to provide contemporary music with a hearing. They promise a minimum of six albums a year, to be chosen by a board comprising Virgil Thomson, Aaron Copland, Henry Cowell, William Schuman, and Goddard Liebermann.

Don't leer when you note that Thomson, Copland and Schuman are three of the composers chosen for representation at the very outset. That's fair enough, for the works with which they start the series are eminently worthy.

Thomson's *Stabat Mater*, sung by Jennie Tourel with a string quartet, is an earnest setting of a religious text by Max Jacob. His *Capital*, on the next band, is a scanty sketch to accompany Gertrude Stein's scrambling scansion. In juxtaposition, they bespeak Thomson's catholicity and versatility.

Lou Harrison's two chamber pieces are gently beguiling, sound of construction and well played.

Aaron Copland's sextet has splendid protagonists in the Juilliard ensemble, but Leonid Hambro's piano does not escape the keyboard's natural tendency to dominate the strings when it is not being effaced by them. Ellis Kohs' opus is interesting moderately.

Other composers to be represented in the remaining four volumes of the 1953 series of contemporary releases, in addition to Schuman, will be Charles Ives, Ingolf Dahl, Douglas Moore, Wallingford Riegger, Walter Piston and John Cage.

## CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist, Will Leonard. LPs only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★ Excellent, ★★★ Very Good, ★★ Good, ★ Fair, ★ Poor.

## UNBEATEN TRACK

DISC DATA	RATINGS	COMMENTS
BARTOK: <i>For Children</i> , 40 pieces on Hungarian folk tunes. Menahem Pressler, pianist. MGM E3009, 12".	★★★★ Performance ★★★★ Recording	Like electric trains, these pieces are dedicated to kids but likely to charm adults. Primarily for teaching rather than listening, they are simple, straightforward—and refreshing in their lack of brilliance. Very early Bartok (about 1907), they are played cleanly and sympathetically, with no untoward feeling by Pressler, who herewith launches an MGM series of releases of piano music for children.
FIRST CHAIR: Philadelphia Orch. under Eugene Ormandy, with Samuel Kraus, trumpet; William Kinsland, flute; Marcel Tabuteau, oboe; Burrill Phillips, bassoon; Lorne Monroe, cello; Mason Jones, horn; Jacob Krachmalnick, violin; Anthony Gigliotti, clarinet. COLUMBIA ML4629, 12".	★★★★★ Performance ★★★★★ Recording	Here's a clever coup in which the sum is not equal to the total of its individual parts. Proud of the virtuoso who lead its sections, the Philadelphia has compiled a display piece which gives each of its first desk men a turn in the sun. Each band is brilliant, but the record (sold for the benefit of the orchestra's pension fund) is not the sort of thing you want to sit down and listen to many times. Beautifully as it is performed and recorded, it is ill-balanced and heterogeneous in content.
GOULD: <i>Latin-American Symphonette</i> & BARBER: overture to <i>The School for Scandal</i> , <i>Adagio for Strings</i> and <i>Essay for Orchestra No. 1</i> . Eastman-Rochester Symphony Orch.—Howard Hanson. COLUMBIA 40002, 12".	★★★★ Performance ★★★★ Recording	Strange how much Hanson's version of the Gould opus sounds like the same opus' pressing under Jose Iturbi half-a-dozen years ago. The flip medley, representing some of Barber's best, is played dramatically, feelingly, and convincingly. This is probably the best available version of the popular <i>Scandal</i> overture.

## STANDARD WARHORSES

BRAHMS: <i>2nd Piano Concerto</i> . Monique de la Brucholle with PRO Musica Orch., Stuttgart—Rolf Reinhardt. VOX PL7950, 12".	★★★★ Performance ★★★★ Recording	The B flat major, one of the toughest works in the symphonic repertoire, has attracted big name interpreters since LP was a toddler. Here, out of left field, comes a performance less than heroic in stature but artistically worthy to rank with anything so far available, and mechanically superior to more highly-touted versions.
WAGNER: <i>Siegfried's Rhine Journey and Funeral Music</i> ; <i>Prelude and Liberation from Isolde</i> . Pittsburgh Symphony Orch.—William Steinberg. CAPITOL S8185, 12".	★★★★★ Performance ★★★★★ Recording	This is no place to spare the melodrama, and Steinberg pours it on in both theatrical sides. Wagner hasn't had the "complete opera" treatment less verbose composers have been accorded since the advent of 33-1/3. This sort of thing makes you wonder why, for it is compelling listening.
MOZART: <i>3rd Violin Concerto</i> , K. 216. Gerard Poulet with Austrian Symphony Orch.—Gaston Poulet. HANDEL: <i>Water Music</i> . Austrian Symphony-Gustav Kondlik. REMINGTON R199-131.	★★★★★ / ★★★★ Performance ★★★★★ / ★★★★ Recording	The Mozart is more than a father-and-son stunt. The 14-year-old soloist and his pater turn out a sound, sincere interpretation of a splendid composition. The dimensions of their success are more apparent when contrasted with the drab, routine work the same orchestra comes up with in the Handel.
TSCHAIKOWSKY: <i>1812 Overture</i> and <i>Marche Slave</i> . Philadelphia Orch.—Ormandy. COLUMBIA AAL24, 10".	★★★★ Performance ★★★★ Recording	Even by budget standards, in which category this release fits, this is poor symphonic recording. The <i>1812</i> side is particularly thin and murky in tone.
MOZART: <i>Quartets Nos. 22 and 23</i> . Roth String Quartet. MERCURY MG10134, 12".	★★★★ Performance ★★★★ Recording	Any time you see a total of ten stars in the "ratings" column, you know there isn't much to say under "comments."

## RARE VINTAGES

BACH: <i>Six English Suites</i> . Alexander Borovsky, pianist. VOX PL7852, 2-12".	★★★★ Performance ★★★★ Recording	One of the surprise recordings of the year. Little-known Bach, rich in variety and inventiveness, beautifully played.
GRANADOS: <i>Goyescas</i> . Frieda Valensi, pianist.	★★★★ Performance ★★★★ Recording	As often as this set is performed in concert, it seems never to have been committed to LP heretofore. Miss Valensi does it capably if not overwhelmingly, and the reproduction is just about the best to date on the continually improving Remington label.
HANDEL: <i>Four sonatas for recorder and continuo</i> . Alfred Mann with Helmut Helmreich, cello, and Helma Einer, harpsichord. VOX PL7910, 12".	★★★★ Performance ★★★★ Recording	Not so eccentric as you might expect, this program has a refinement which is interesting on its own account, though, as an example of very early Handel, it skirts the monotonous too often for comfort. The recording isn't as consistent as Mann's precise, studious performance.

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**The Blindfold Test****'I'm A Victim Of Rand-McNally!'**

Jimmy Dorsey is a musical Man of Distinction. Back around 1930 he occupied approximately the same place of instrumental esteem in the hearts of jazz fans that Charlie Parker does currently, and by 1940 he was as prominent and successful in the bandleading business as Flanagan, Anthony, or May today, while his singers, Helen O'Connell and Bob Eberly, were the nation's top band vocalists.

Still a fine instrumentalist but temporarily bandless as these lines are written, Jimmy has had little chance, during his many years on the road, to do more than infrequent, casual listening. Like so many traveling bandleaders who have taken the test, he made an apology to this effect before listening to the selections. He was given no information whatever about the records played, either before or during the blindfold test.

**The Records**

1. Duke Ellington. *Please Be Kind* (Columbia). Willie Smith, alto. Paul Gonsalves, tenor.

I like this very much. I think it's Willie Smith, who has always been one of my favorites, and favorite guys. I like the tune and the way it's handled. I don't know who the tenor player is, because I'm a guy that's been on the road—I'm a victim of Rand McNally. I can't seem to think what band that would be. It wouldn't be Billy May, wouldn't be Harry James—I guess maybe it's Willie's own band. Anyway, it's worth four stars.

2. Charlie Parker. *Un Poquito De Tu Amor* (Mercury). Parker, alto; Walter Bishop Jr., piano.

That's possibly a rhumba—I don't think has the mambo, ah, time in there . . . the mambo might go just a little faster. However, it does sound to me like Charlie Parker. Of course I'm not sure, because Charlie has so many imitators today; however, he is truthfully and rightfully termed the Bird—he flies all over that thing . . . I don't know what he's doing, really! But he is just one of the all-time great alto players. I haven't seen Charlie lately—is he getting fat? . . . Piano player here is reminiscent of a guy who used

to be with me, Al Haig . . . For Charlie's work this is worth three.

3. Buddy Morrow. *I Can't Get Started* (Victor). Morrow, trombone.

You've really stumped me with this one . . . sounded to me like some great trombone player trying to sound like somebody else . . . the guy has great chops and great imagination. I tried to listen to the background to find out what band it might be. It's not the Les Brown band, I don't believe. I'd say possibly Buddy Morrow, or Bobby Byrne. Of course this tune is kind of sacred to me; I don't think anybody can do with it what Bunny Berigan did. However, I'd give this three.

4. Dave Brubeck Quartet. *Somebody Loves Me* (Fantasy). Paul Desmond, alto. Fred Dutton, bass & bassoon.

That's a very different rendition of *Somebody Loves Me*. Starts out like something Alec Wilder might be associated with, bassoon and all the stuff; then it gets going and sounds like Lennie Tristano with Lee Konitz. I liked it, anyway; give it three.

5. Sammy Kaye. *Gomen-Nasai* (Columbia). Jeffrey Clay, vocal.

This has a calypso flavor, but with the Japanese or Chinese cymbal and gong in there I don't know what to think! I don't know who's singing it, although it did sound like Sammy Kaye's band. I wouldn't know what to say about a tune like that, but to save face I'll give it three. Or let's say I'd rather not rate it.

6. Tommy Dorsey. *Deep in the Blue* (Decca). Tommy Dorsey, trombone; Frances Irvin, vocal.

This tune seems too involved for what the people expect today. Just seems too congested. I don't know who it is, or what band or anything else . . . I've made a lot of tunes like that myself, and nobody ever cared. I wouldn't know what to say about it. Give it two.

7. Helen O'Connell. *With All My Tears for You* (Capitol). With Dave Cavanaugh Orch.

Well, I guess that record was made in Nashville! By whom, I don't know. This kind of a record I won't go out on a limb for—I won't judge it either way. Is it Patti Page? Doesn't sound like her. But with that big fat echo chamber and everything, it could be Patti . . . I just came from playing in Tennessee, and strangely enough nobody asked for tunes like *Tennessee Waltz*. They go for Dixieland music down there. They love to jump, they really do, in Memphis. So maybe records like this sell in Pennsylvania! No, I don't want to rate it.

8. Gordon MacRae. *Congratulations to Someone* (Capitol). With Frank DeVol Orch.

I like the tune very much; I think the record is good, a ballad records go; there's not many gimmicks in it, just an easy going thing with a nice lyric. I'd like to hear it done in a little more intimate manner. I don't know who's singing it, but somebody with a big fat voice, that's for sure. Somebody I know? Like Bob or someone like that? I give it three.

9. Tex Beneke. *Diga Diga Doo* (MGM). Rec. 1952.

That sounds like an old record.



Jimmy Dorsey

A bunch of musicians trying to get hot. It might be someone like Ralph Flanagan, somebody that's going in for the waving of the flag. *Diga Diga Doo*—I remember when we used to listen to Duke play it. I'm not too keen on the arrangement; the boys are playing what's written down, the rendition's all right, but nothing too exciting is happening. I guess I'd better give it two.

10. Benny Carter. *Key Largo* (Mercury). Carter, alto.

That's a beautiful record . . . I was really baffled by the alto; the technique suggests Charlie, but that tone isn't Charlie's. Of course you don't get a chance very often to hear Charlie in this mood, but whoever it is, I like it very much. Fine musicianship, and I like that tune, too. Give it four.

**Afterthoughts by Jimmy**

Sure I'm interested in new, young talents. Several years ago we had a kid playing baritone in the band named Danny Bank. Well, while we were playing the Paramount, Warne Marsh used to come over, and he and Danny used to play some clarinet duets, and it sounded wonderful. Great talent.

As for bands, all I can do is tell you the promoters' reaction to other bands. Buddy Morrow is very well liked, and so is Anthony Basie's band seems to be swinging like the old days, but there's a new injection that gives it added excitement. That's one band that's really wonderful, and I'm not just speaking for the promoters—this is my opinion too!

**Melle Cuts 4 Tunes For Blue Note LP**

New York—Gil Melle, young tenor star whose first four sides were recently taken over by Blue Note, has cut four more titles to complete an LP for the label.

Group, which cut four Melle originals, included Eddie Bert, trombone; Tal Farlow, guitar; Clyde Lombardi, bass, and Joe Morello, drums.

**Bellson's Best The Preacher**

Louie Bellson's farewell week with the Duke Ellington band at the Apollo theater, co-starring Pearl Bailey Bellson and featuring Pearl's brother Bill, provided the biggest week's business in the history of the house. Show took in approximately \$37,000 in 40 performances, the gross being attributed largely to public curiosity over the Bellson marriage.

Bill Bailey, though known mainly as a part-time minister and a dancer, devoted a large portion of his act to cracks about his sister, his "rich" new brother-in-law, derogatory remarks about her previous husbands, and unrelated but equally tasteless comments on such subjects as greasy hair.

But Pearl and the band were as great as ever, almost great enough to erase the memory of this most unpleasant interlude by a "reverend" who seemed determined to put his clerical dignity in jeopardy.

—len

**Harry James**

(Jumped from Page 1)

bone, Bob Poland on baritone, Bruce MacDonald on piano, and Dave Wells, who startled us with a couple of bass trumpet excursions.

The library is an interesting mixture of writing by Ray Conniff, Jimmy Mundy, Johnny Mandel, Buck Clayton, and Neal Hefti, the last-named being responsible for an unexplained instrumental titled *Except February, Which Has 28*.

Saxes sounded good as a section, and the rhythm, with Bill Richmon's drums and Paul Morse's bass aiding Mr. MacDonald, got a consistent beat.

Featured also with the band were Tommy Gumina, the Milwaukee accordionist who recently signed with Joe Pasternak for an MGM picture, and vocalist Jeanie Stone. Tommy had some good moments on *How High*, but his *Bumblebee* duo flight with H.J. was expendable. Jeanie, a tall and well-balanced blonde, was a little less than pitch-perfect but did an adequate job on most numbers.

This isn't the most modern band in the world, but it sure has a lot more real musical kicks to offer than a couple of far-more-publicized contemporary combinations. You even get the impression that it enjoys its work.

—len

**Siegmeyer Work In College Preem**

Hempstead, L.I.—Elie Siegmeyer's latest composition, *Southern Landscape*, was performed for the first time anywhere by the Hofstra college concert band on March 5. Concert marked the band's first performance under the baton of director Albert Tepper.

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# The Trouble With Cinderella

By Arrangement With Farrar, Straus, And Young Inc.

**Editor's Note:** This is the seventh installment of Artie Shaw's book. Earlier chapters described his childhood in New York and New Haven, his amateur-contest breakin as a saxophone player, and his professional debut with the important local band of Johnny Cavallaro, from which he was fired after an encounter with the bottle. Sporadic work in amateurish bands followed, then Cavallaro relented and rehired Shaw to double on clarinet. The teen-aged musician, who played only saxophone at this time, bluffed through at first and later was beginning to make progress on the new instrument when a real opportunity came his way.)

By ARTIE SHAW

Around 1925 there began to be a lot of talk among the musicians around New Haven about the fact that the Olympia Theatre (since re-named the Paramount) was going to put in a large orchestra and that it would be conducted by some big shot conductor from New York and that it would be composed of New York musicians as well as local talent. A few weeks later, the bulletin board at the local union headquarters announced that there would be a series of auditions held for the Olympia Theatre job. The first thing I knew, I was up there making an audition; and the next thing I knew—and this damn near floored me altogether—I had been hired!

There was a little scuffle for a day or so over the question of who would play "first saxophone"—meaning the lead man in the section, the one who plays the melody part rather than the harmony parts. Heartbroken as I might have been if I hadn't been able to work in this orchestra, I had made up my mind that I would take the job only if I were hired to play "first alto"—and nothing could shake me from this position. In the end, I won my point.

The most important thing I learned from that whole job had less to do with music itself than with the way a professional musician was supposed to behave. There was little room for practical joking or gags in this new job. We had to play three or four stage shows daily, and between shows there were constant rehearsals for the following week's show.

#### No Nonsense

We reported for work at least a half hour before curtain time. This was an ironclad rule. And after having once violated it in my usual blithe manner, I soon learned that this kind of nonsense would not be tolerated. Either I behaved like a grown man and took my job seriously, or I would not continue to work with grown men. It was as simple and unarguable as that.

I had to take it or leave it. And I must say I took it pretty well, considering my rebellious attitude toward rules in general. All this was damn valuable for a kid of not quite sixteen who wanted to make something out of himself in a highly competitive field. In addition, there was also a good bit of stuff I was managing to learn about music.

"Music is a tough instrument," someone in the business once said. I now found there were a number of trade tricks you weren't apt to learn unless you got them from people who'd been around in the business for some time. I began to learn a new method of sight reading. The idea was to read three or four, or even more, bars ahead of where you were playing.

#### Learned About Tone

I found out about new methods of tone production, and the various kinds of tones that could be used

genuinely pleased with my work and spoke about taking me with him when he left for New York City and some other job.

But that isn't how it worked out. I was just turning sixteen when I left New Haven, Connecticut—as it turned out, for keeps.

#### Cleveland Offer

Chuck Cantor, from Cleveland, and another member of his brother's band, a young trumpet player named Willis Kelly, had come to see if they could get me to go to

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in different types of ensemble playing—dry tone, warm tone, the use of vibrato—wide and narrow—and when to avoid vibrato altogether. I was introduced to the whole matter of dynamics—which up until then had never even entered my mind. All I had ever known about dynamics was that a fellow either played loud or soft, depending on how many other musicians he had to be heard over—but I now learned that this is one of the most important things an orchestra player has to be aware of, and that he must modulate his own playing in accordance with it in almost every note he plays.

Eventually the practical training began to show results; and I'll never forget the time when, after one of our shows during which I had played a short solo passage, the trombone player came over to me down in the dressing room and said, "That was damn good, Art. Sounded like a real pro."

I was so happy to hear that from him that I seriously think I wouldn't have taken a thousand dollars instead. Not that anyone would have made the offer—but still, I mean it.

#### Making Scale

And speaking of money, I was now making more than I had ever made before in my life, or, for that matter even thought of making. The scale on that job—union scale, that is—was eighty-odd dollars a week. And on top of that, there was scarcely a week when I didn't work some dance job a least once or twice, generally on Saturday and Sunday nights, after the last show at the Olympia Theatre. So I was averaging somewhere around a hundred and ten to as much as a hundred and twenty-five bucks every week.

So that was how things stood for several months; and it's hard to say how they might have wound up if I'd stayed on indefinitely. The leader of the band, a man named Alex Hyde (then billed, believe it or not, as "The Prince of Jazz"; when I last heard of him he was musical contractor at Metro-Goldwyn-Mayer in Hollywood), seemed

Cleveland and join their band.

The job paid one hundred dollars a week, and they had a signed contract with them for me to sign. First, however, they wanted to see whether my playing had progressed or "gone back." We drove out to a spot on the edge of town, right behind the Yale Bowl, where I got out my horn and, with no other accompaniment than the night wind rustling the leaves of the trees, played for them.

In a little while the two of them were satisfied that I hadn't "gone back"—in fact, as they both said, I'd improved a whole lot even over what Cantor had heard and described to Kelly. It remained for me to decide whether I wanted to go to Cleveland or not.

#### Another Bid

During that same week I had received an offer by telegram to join a band called the California Ramblers, a rather famous band at that time. They were a recording outfit, located in New York City, and I never did find out how they had heard about me to begin with. I suppose one of the New York musicians with whom I was working at the Olympia Theatre had told one of the men in the California Ramblers about my playing—that's how these things usually happen in the business.

At any rate, I was trying to make up my mind about that offer when this new one came along. The only thing that had prevented me from immediately grabbing the California Ramblers job was that I wasn't sure I was good enough. I didn't want to try to bite off more than I could chew.

In the end I decided in favor of

## Jim McPartland Cuts 1st Bix Sides

New York—Jimmy McPartland has ended his long run at Lou Terrasi's here and is freelancing in and around New York. He has also cut his first sides for the Bix Beiderbecke album under his new Brunswick contract, using Ernie Caceres, Lou McGarity, Peanuts Hucko, Dick Cary, Carl Kress, Jack Lesberg, and George Wettling.

Replacing him at Terrasi's is a combo led by Phil Olivella, clarinetist formerly with Bobby Hackett, Phil Napoleon, and Raymond Scott. Olivella has Charlie Queener, piano; Ed Hubble, trombone; Johnny Glaser, trumpet, and Morley Feld, drums.

Cleveland. A year there, in the kind of band these two fellows told me they were in, would give me still more experience working with men who were more experienced than I and who knew a lot I still had to learn. After that I could go on and try my luck in New York if I felt ready.

So I handed in my two weeks' notice at the end of that week, packed a few belongings into the little car I had recently bought, and set out for Cleveland.

#### Joins Cantor

I went to work with Joe Cantor and his Far East Orchestra, and several weeks later I sent for my mother, who had insisted on joining me and "taking care of me." We got ourselves an apartment in Cleveland, and there I stayed for the next three years.

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## Sashayin' Round

By DEL WARD

Lefty Frizzell's tour of the South and Southwest has done much to promote the singer's records . . . Bill Monroe is much improved after the bad auto accident he was in several weeks ago . . . Tim Spencer is the new general manager of International Sacred Records with headquarters in Hollywood. Spencer was an original member and still owns an interest in The Sons of the Pioneers. He is now devoting his full time to religious activity.

Earl Schuman one of the composers of the lively tune with the hillbilly ring *Seven Lonely Days* (Mercury, Georgia Gibbs) is a

Yale man. Us hillbillies are getting mighty high-toned these days . . . Skeets McDonald's new Decca release *Let Me Know* looks like it's gonna be as big as *Don't Let the Stars Get in Your Eyes* . . . Smiley Burnette, having just finished a tour down in Florida, is now busy making a new *Gene Autry* picture.

Bob Seymour, disc jockey at WKMH, Detroit, is starting in his sixth year there . . . Eddy Arnold's Victor release, *Eddy's Song*, one of his best yet, and he's had a lot of great hits behind him . . . Columbia records thinks their new one by the Colwell Brothers, *Come on Folks*, really is going to be a number one seller. They have been mak-

ing recent TV and radio appearances with Tex Williams out on the West Coast.

Sorry to hear that Johnny Bond left the *Gene Autry* tour because of illness . . . Claude Gordon says look out for his new one on Vogue label called *Piper Heidsick* . . . Tommy Carlisle, WROL Knoxville, Tenn., is becoming one of the most popular country and hillbilly disc jockeys in that part of the country . . . Cute idea that George Biggar of WLS has, that of collecting cowbells for display in the lobby of Chicago's Eighth Street Theatre.



Shorty Warren  
Opens N. J. Club

Shorty Warren is now appearing with his Western Rangers at his own club, the newly-opened Copia, in Secaucus, N. J. Other Western and hillbilly record stars also are slated to appear, in addition to Elton Britt, now working with Shorty and his group several nights weekly.

Warren's agenda includes some 15-minute television shorts for a projected weekly show featuring Rosalie Allen, Eddie Marshall, the Dixie Sisters, Sally and Marvin Clark, Mack Sullivan, and Lee Forrest. Shorty and his brother, Smokey, are also partners in a disc firm, Western Ranger Records, which is scheduled to bring out releases by Mack Sullivan, the Frontier Gals, Chet Taylor, and others.

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Jack Maheu, Don Hunt, and Will Alger

## The Hot Box

By GEORGE HOEFER

### Salt City Five, New Dixie 'Hope,' Called Best-Rounded Young Unit

Arthur Godfrey and his Talent Scout television show on CBS are credited with discovering the latest "Dixieland hope." One night a little under a year ago Will Alger's Salt City Five won first place on Godfrey's show and were rewarded with a week on the Godfrey radio show in the mornings and another television appearance with him on his Wednesday night TV "bit."

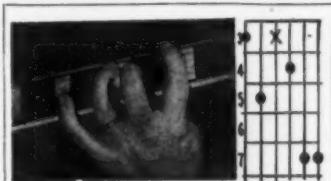
The Salt City Five is made up of young Dixieland musicians who ran into each other while attending Syracuse University in upstate New York, where they became known as the Dixieland Five. When

one of their admirers suggested they enter a jazz contest at the famed Dartmouth Winter Carnival, they followed through and returned home with first prize. This success led the boys into permanent organization as The Salt City Five, taking their band title from Syracuse, known as the Salt City because of the salt deposits around the area.

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It wasn't long before the Salt City Five had acquired an engagement on Broadway at Childs' Paramount restaurant on Times Square, where they have been playing regularly for over six months.

The future of Dixieland jazz is dependent on the young groups that select this type of music for their repertoire. The Salt City Five has proven to be the best-rounded young unit playing Dixie. They combine a driving ensemble unity and individual solo ability with a high degree of showmanship in good taste.

### Digs Mr. T

The leader, Will Alger, plays trombone and occasionally warbles a Teagardene vocal. His model and favorite musician is Mr. T, and he frequently blows a blues chorus using his trombone slide disengaged from his horn and muted in an empty water glass a la Teagarden.

The driving trumpet player, Don Hunt, was studying radio engineering at Syracuse University, when he discovered Will playing tailgate trombone in the stadium after a school band rehearsal. Radio Engineering, in which Don was graduated, is currently postponed, while Don's trumpet playing is an outstanding feature of the Salt City Five.

Robert Cousins has been playing drums since childhood and furnishes a firm foundation for the other four boys to work on. Although he has had no formal training, his natural percussionist talent earned him a job playing tympani with the Syracuse Symphony.

### Refugee from 12th St.

The clarinet player, Jack Maheu, played a season with Pee Wee Hunt's band on the road and became quite adept on *Twelfth Street Rag*. His clarinet solos and ensemble playing fit well with the rest of the group.

The important piano chair is held down by Charlie French, and, unlike the others, he majored in musical education. Like the rest of the band Charlie has considerable solo talent along with an ability to play fine in ensemble.

This popular Dixieland band should be heard from for some time to come. There is a good bet here for some record company looking for a fresh, cohesive, and exciting band.

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## Feather's Nest

By LEONARD FEATHER

For those of us who were reviewing records back in the 1930s it seems like a psycho-optical illusion to recall today, while hundreds of firms besiege us with releases, that back in that era there were actually only three record companies, to all intents, in the entire U.S.A.

Sounds impossible? Let's enumerate. They were: Victor (which put out the 75¢ Victor and 35¢ Bluebird labels); Decca (all 35¢, plus its short-lived Champion line at 25¢); and the American Record Corp., which had a 25¢ catalog for the dime stores (Perfect, Melotone, etc.); the 35¢ Vocalions, a semi-inactive 75¢ Columbia disc; and, most important, the 75¢ Brunswick.

### Brunswick Dies Hard

These thoughts came back to me the other day when I picked up some new Brunswick releases. The Brunswick name dies hard. This perennial label, once a major factor in record history, is enjoying a new incarnation as a jazz and rhythm-and-blues offshoot of Coral, which, in turn, is a sideshoot of Decca.

In a business that boasted no independent labels worth mentioning, and no disc jockeys or juke box business to speak of, Brunswick went to the home record buyer in what were, for those days, comfortable quantities, and jazz made up a healthy chunk of its repertoire.

The great Ellingtons and Teddy Wilsons of that period now belong to Columbia, but through a series of complicated business maneuvers, the Brunswick name, along with all pre-1930 Brunswick recordings, has moved over to the Decca-Coral family.

### First Jazz Label

Milt Gabler, who was one of the first to break the near-monopoly when he started Commodore, the first real independent jazz label, is the head man in the Coral-and-Brunswick artist and repertory set-up. Recently he assigned Phil Rose to handle rhythm and blues for Brunswick, and placed the jazz restoration of the label in the hands of a man you should know more about, Robert Thiele.

Bob is a square-faced but never square-minded man at 30, has a background of 18 years in the record racket. His father was a wealthy businessman who let Bob start Signature Records in 1940 as a hobby, and strictly as a small-time jazz label. Later he expanded it into a big-scale pop-music operation.

Many observers who saw Signature blow up like a giant balloon and explode into financial disaster thought of Bob as a scatterbrain who didn't know what he was doing in the record business. If they knew all the facts maybe they'd blame me instead. Somewhere along the way I introduced Bob to a pretty gal named Monica Lewis.

### Big-Time Treatment

Later Monica affixed her name to a marriage register and a recording contract, becoming Mrs. Thiele and Signature's most-recorded, most-publicized, most-advertised star. Maybe she wasn't quite ready for the big-time treatment; anyway, the partnership, both business and personal, dissolved, but in the meanwhile Bob had built up a catalogue of real value during Signature's ill-fated life. He brought the whole thing over with him when he joined the Coral-Brunswick outfit last year, and many of its best products, now being packaged into LPs on both Coral and Brunswick, should make profits for their present proprietors where they ran up the red-link bill for the original owner.

Brunswick's new plans, as Bob outlined them to me the other day, are a cheerful reflection of the new state of the jazz record market, thanks to LPs.

First, he has the whole Signature line to draw on. Second, he's culling material from a library of World radio transcriptions cut in the mid-1940s and never available on regular records, by Red Norvo, Max Kaminsky, Miff Mole, Pete Johnson, and other jazz names.

### Boon to Collectors

Third, he has all the ancient Brunswick-Vocalions (pre-1930) which in some instances will round out the libraries of many old-time jazz collectors. Fourth, he's making deals right and left to take over tapes recorded at jazz concerts and jam sessions—an aircheck of Pee-Wee Erwin's band from Nick's; a Charlie Ventura concert at Carnegie Hall; some stuff played by Tony Scott's combo at Minton's, and so forth.

Fifth and most important, he's making new records. Terry Gibbs, Tony Scott, Jimmy McPartland, and others are being signed to exclusive Brunswick contracts, and the *Jazztime U.S.A.* series, which Terry helped inaugurate last year, will be continued with other impersonal jam session LPs.

Bob says that between all these sources he expects to have four LPs out every month. It's a pretty far cry from the not-so-distant days when every big record company would assure you that you couldn't sell jazz.

Mercury has been longest and most firmly entrenched in the field through JATP. Victor and Columbia have jumped on the jazzwagon with innumerable reissues. Decca just put out five jazz LPs, has six more scheduled and plans to continue regularly. MGM was delighted with the Woody Herman concert album sale and has the *Hot Vs. Cool* set ready for release. Capitol, thanks to Gene Norman, is becoming increasingly active.

What makes the whole thing even pleasanter is that all these undertakings are mainly the work of individuals at each company who, in helping to push these deals through, were motivated just as much by a real affection for jazz as by the desire for profit.

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## Sidemen Switches

Ray Anthony — Don Simpson, bass, for Bill Cronk, and Dave Silberman, piano, for Buddy Sarnoff. . . Harry James—Bill Richmond, drums, for Al Stoller. . . Les Brown—Don Fagerquist, trumpet, for Jimmy Zito (to MGM studios); Stan Stout, trumpet, for Bob Fowler (to Warner Brothers studios), and Ronnie Lang, alto, added.

Tommy Dorsey—Buzz Brauner, tenor, for Paul Gonsalves (back to Duke Ellington); Jimmy Henderson, trombone, for John Cress; John McCormick, trumpet, for Kenny Winslett, and Johnny Amoroso, vocals, added (returned from service). . . Tex Beneke—Karl Kiffe, drums, for Henry Bellson, and John Tenuto, bass, added. . . Johnny Long—Danny Tremboli, alto, for Ken Revell; Gus Vallis, tenor, for Chick Renda, and Nick Cavaras, trombone, added.

Charlie Barnet—Dick Hoffman, trumpet, for Al Stewart. . . Ted Weems—Jim Morris, drums, for Jim St. Augustine, and Kenny Walters, trombone, for Howard Cooper. . . Chuck Wayne—Harvey Leonard, piano, for Horace Silver. . . Four Jacks and a Jill—Don Heller, bass and vocals, for Bob Graye.

## Progressive Label Goes On Jazz Kick

New York—Gus Grant of Progressive Records is out on a new jazz rampage. He has signed Dave Lambert, Chuck Wayne, Al Cohn, and Brew Moore to record for the label.

Wayne's session, featuring the quartet he has been leading for several months at Le Downbeat, will be the first date he has made under his own leadership.

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## Off The Floor

We'd like to deviate from the usual editorial coverage in this pillar for this issue only to tell you a few things about our next (April 22) *Down Beat*. As you may know, it will be the first of an annual series devoted to the dance bands of America—and to the dancing public that is now once again on the increase.

As the *Down Beat* editors wrote at the turn of the new year, this magazine has set as one of its major objectives in 1953 the program of doing what it could to revive a dancing America. In just the few short months that have elapsed, we feel that we have in a small measure started the ball rolling in this direction. But there is still a lot left to be done.

Through the April 22 issue, we hope to tell the story of the dance bands of America to all those parties who are, or at some time during the ensuing 12 months might be, interested in these orchestras. But we want to do the job as it has never been done before—to tell you something about ALL the bands which travel through the country playing for dances; to tell you what kind of a band they have; who they record for, and

even who they can be booked through.

Then, too, we want to tell you the story of promoting dances as seen through the eyes of the men who make their living this way. And we also want to review for you the history of this phase of show business—to show you the meteoric rise of the dance bands in the '30s, their fadeout in the war years, and now their move towards the top again.

There isn't enough space here to explain in detail the full content of the First Annual Dance Band Directory, but of this we are certain; it will be the biggest and best issue of its type ever produced by any publication anywhere. We know you won't want to miss it, and we also feel sure you will find it one of the most informative and entertaining issues of *Down Beat* to ever come your way.

—Norman Weiser  
Publisher

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## Strictly Ad Lib

(Jumped from Page 3)

the strongest attractions that the Towne Casino ever booked . . . Louis Jordan, opens at the same stand on June 12.

Radio station WTAM, the NBC affiliate, has joined the swing in their studio band. **Dr. Henry (Hot Lips) Levine** leads the crew that plays both Dixie and modern . . . The disc jockey chosen by AFTRA judges as the top popular man in the city is **WERE'S Lee Sullivan**, who chants Irish tunes at 7 a.m.

On April 6, **Mushy Wexler's** Theatrical Grill replaces **Dorothy Donegan** with the **Eddie Heywood** group . . . **Louis Prima**, who checked into **Moe's Main Street** on March 16, will be replaced by **Don Cornell** on the 26th . . . **The Hilltoppers** come in on April 4, and **Harry Belafonte** will be on hand April 6.

—M. K. Mangan

**PITTSBURGH:** The Big Show of 1953, with **Frankie Laine**, **Ella Fitzgerald**, **Louis Jordan**, and **Woody Herman**, will play the **Gardens** on April 22 . . . Pianist **Reid Jaynes** has severed a long-standing relationship with the Midway lounge to do a duo-piano stint with **Bobby Cardillo** at the **Dores lounge**, in the East Liberty section of town . . . **Collectors' Corner**, a program of vintage jazz from the collection of **Dwight Capel**, recently had its 150th broadcast on Station **WWSW**.

The **Copa** club continues with its parade of record names, recent attractions having been **Bill Farrell**, **Steve Lawrence**, and **Tony Bennett** . . . **The Harmonicats** a recent financial smash at the **Capitol**. Local bassist **Fred Whitlinger** has been on tour with the **Boston Pops Orchestra**, after having sat in for an ailing member of the organization at a recent concert here . . . Fire, which started in an adjacent building, caused an unde-

termined amount of damage at the **Lomakin Music Co.** . . . In what was probably the oddest booking of recent years, the **Billy Williams Quartet** sang here between the periods of an American League Hockey game. When queried by **Down Beat**, Billy said that it was a real cool job!

—Charles Sords

**CINCINNATI:** The **Castle Farm** lineup will include **Stan Kenton** on April 11; **Shep Fields** follows April 18; **Charlie Spivak** rides his trumpet April 25 . . . **Fred Waring** continued his trans-continental tour of the country with a one-niter at **Music Hall** on March 11 . . . **Victor Borge** is slated to plunk the ivories and tickle funny-bones the week of April 13 at **Cox theater**.

—Si Shulman

**DENVER:** Guy **Lombardo** has been booked for his first Denver appearance in many a moon. The band will be heard in concert (no dancing) at **Denver university's** arena come April 11 . . . **Horna Massey** packed 'em in at **The Top of the Park** . . . **Les Brown** band did a one-niter here March 6 at the **Rainbow ballroom**. **Duke Ellington** coming soon.

This town's showgoers are marking their calendars April 20 through April 25. **Guys and Dolls** is scheduled for eight appearances at the **Auditorium** . . . **Dusty Brooks and the Tones**, featuring **Joe Alexander** and **Juanita Brown**, finished a six-weeker at the **Rossonian lounge** . . . The **George Gershwin Concert orchestra** under direction of **Lorin Maazel** made its debut here March 13 at **City Auditorium**.

—Al Levine

**MONTREAL:** CBC-TV's **Jazz Workshop** concluded indefinitely at the end of February. Last two shows featured "band leader's band" composed of six local baton wielders, and an eight-piece "International" band including as many different nationalities . . . Ottawa's **Globe theater** booked in the **Deep River Boys** and **Gisele Mackenzie** to inaugurate a name talent policy . . . **Lena Horne** and the **Deep**

—Bob Fulford

**TORONTO:** **Dave Brubeck's** quartet, at the **Colonial** for a week in February, caused more excitement than any modern group here in years—and did excellent business. The **Stan Getz** group was scheduled to open April 6, following **Alan Dean** and **Met Torme** . . . **Wingy Manone's** band comes in April 13 for a week . . . **Don Cornell** did a week at the **Casino theater** in March . . . And singer **Hadda Brooks**, who has a part in **The Bad and the Beautiful**, opened at the **Paddock tavern** . . . **Oscar Levant** played a recital at **Massey Hall**, this town's **Carnegie**, March 14 . . . The **El Mocambo** had **Benny Silverton's** quartet in March.

—Bob Fulford

## Swingin' The Golden Gate

# King's English Gets Jolt, But Oh, Them Grandpa Sweepers!

By RALPH J. GLEASON

One of the few pleasures in riding the night club circuit in San Francisco is the Black Hawk. Not only does the spot come up with a lot of good music, but it is run by a pair of bon vivants who have brought to life the beautiful, wild, and wacky world of Damon Runyon.

The club is operated by Johnny Noga and Guido Cacciati. John is as slender as a pool cue; Guido is built like a block of cement and looks like Brian Donlevy, in the bargain. John moves slowly, but Guido is a man of action.

### Moves Fast

Years of hasseling with drunks

**River Boys** at the **Chez Paree** during March . . . **Four Tunes** held over at the **Maroon**.

**Tony Alamo** preceded **Tony Pastor** at the **Beaver** . . . **Sans Souci** booked in **Hazel Scott**, **Yma Sumac**, and **Xavier Cugat** . . . **Allen Eager**, **Sonny Rollins**, and **Max Roach**'s student, **Leonard McBrowne**, at the **Jazz Workshop** in late February.

During his recent stay, **Frank Sinatra** pulled **Hal Gaylor** and **Bob Mullow** out of the **Chez Paree** house bands in order that they might accompany him . . . Press time reports had **Miles Davis** inked in for a March appearance with the **Paul Bley** rhythm group here.

—Henry Whistion

**TORONTO:** **Dave Brubeck's** quartet, at the **Colonial** for a week in February, caused more excitement than any modern group here in years—and did excellent business. The **Stan Getz** group was scheduled to open April 6, following **Alan Dean** and **Met Torme** . . . **Wingy Manone's** band comes in April 13 for a week . . . **Don Cornell** did a week at the **Casino theater** in March . . . And singer **Hadda Brooks**, who has a part in **The Bad and the Beautiful**, opened at the **Paddock tavern** . . . **Oscar Levant** played a recital at **Massey Hall**, this town's **Carnegie**, March 14 . . . The **El Mocambo** had **Benny Silverton's** quartet in March.

—Bob Fulford

have enabled him to move swiftly when necessary. The night a character out of a bop joke came in and requested "two cokes—One *here*. And one *here*," crossed his arms and picked one up in each hand, Guido had him out the door before he could say "Man, I thought you'd never move."

The club is a little off the beaten track for many booking office men and agency heads, and when Tim Gale was in town recently, John and Guido made a date to meet him. The Boys concentrate so much on running a good club that they don't worry too much about little items like names so when John called me and said "Tim Glaser is in town, I want you to meet him," I referred to my special Black Hawk-English Cassell's Dictionary and realized who they meant. "He manages that saxophone player we got comin' in," John explained, "Indiana Jacket."

### Topflight

So I met the boys in the lobby of the **Clift Hotel**, a joint that's so classy hotel owners stay there. John was his usual immaculate self, and Guido looked even more like Brian Donlevy.

You know this Tim Glaser?" John asked.

I should have known better but I said "Gale. Not Glaser. Gale."

Johnny ignored me. "Guido's worried this band's got a singer," he said. "Guido don't want no singers."

"Yeah," Guido said. "I hope this band don't have no singer. That lousy 20 percent kills you. You can't fight it with a singer. This band can't got a singer?"

### Check Up

At moments of high strategy

## Short Obit

Chicago — Woody Herman's opening gambit before the first set at the **Blue Note** the night the news broke was:

"In case you haven't yet heard, Stalin just blew it."

like this I have found it best to play it close to the vest. "Why don't you ask him?" I said. So we wandered into the bar, sat down and waited for Gale.

"What can I do to make you boys happy?" Tim said in his best manner when he arrived. Johnny smiled slowly. Guido inched forward nervously on his chair. "Is that Indiana guy bringing a singer with his band?" Guido asked.

"Indiana?" Gale said. "Yeah, Jacket," Guido replied. "Has he got a singer?"

"Has he got a singer?" Tim started in, once he recovered his balance. "Has this band got a singer?" he asked rhetorically.

Guido jumped like he was shot.

### I Hate 'Em'

"I hate singers. Singers are poison. When we had **Wingy Malone** in the club with that 20 percent he died. I hope to God Indiana don't have singers. We can't have no singing in the club."

"No singer," Tim agreed warily, settling back in his chair.

There was a short pause. "You got any Dixieland?" Johnny asked.

"We have Max Kaminsky . . ."

"I mean a band. Like the **Grandpa Sweepers**," Johnny went on. "That Dixieland band."

"The **Grandpa Sweepers**?"

### Recheck

I hastily referred to my English-Black Hawk dictionary again. "The **Rampart Street Paraders**," I translated for Tim.

"Well, no," he said.

"That was a good band," Johnny recalled. "No singers."

"Yeah," Guido added, "No singin'. I'm glad Jacket has no singin'. We couldn't let that other guy **Babs Mooney** use his singer. The one in the coat. He was a kick when he sang in the club one night but that 20 percent. That 20 percent. We gotta stick with bands. That singin' ruins you."

Guido, as you can see, is a man who knows what he wants.

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**A** Alley Quartet, Vernon (Blackhawk) San Francisco, r Armstrong, Louis (On Tour)

Barduhn, Art (The Grove) Seattle, Wash., ne Betty & Jim Duo (Hollywood) Davenport, Iowa, ne Blue Notes (Park Club) Hempstead, L. I., ne Blue Notes Trio (Leighton's Half Way House) Elmsford, N. Y. Brubek, Dave (Band Box) NYC, 4/3-16, ne

**C**

Carroll, Barbara (Embers) NYC, ne Cawley, Bob (Town House) Tulsa, Okla.

Clovers (On Tour) SAC Coleman Trio, Sy (Copa Lounge) NYC, ne Conte, Al (On Tour—New England) Cooper Trio, Prince (Luther's Lounge) Chicago, Ill., ne

**D**

Dale Duo (Lighthouse) NYC, ne Dandy Trio (Neptune Room) Washington, D. C., ne De Trix, Johnny (On Tour) De Paris Brothers (Jimmy Ryan's) NYC Domino, Fats (On Tour) SAC Downs Trio, Evelyn (Rose Room) NYC, ne

**E**

Engro, Johnny (Elmo) Billings, Mont., ne

**F**

Franklin Quartet, Marty (Airport) Brooklyn, N. Y., ne Free Trio, Stan (Sheraton) Chicago, b Furniss Bros. (Silver Rail) Toronto, ne

**G**

Getz, Stan (Colonial Tavern) Toronto, Can., 4/6-11 Gonzales, Babs (Hi-Hat Club) Boston, Mass., 2/30-4/5 Gordon, Stomp (On Tour) ABC Greene Quintette, Hal (Brass Rail Steak House) Great Falls, Mont., ne Grimes, Tiny (Showboat) Philadelphia, Pa., 4/6-11 Groner, Duke (Club Gaiety) Chicago, Ill.

**H**

Heywood Trio, Eddie (Burgundy Room) Cleveland, Ohio, 4/6-19 Hines Trio, Freddie (Fiesta) Biloxi, Miss., ne Hodges, Johnny (Capital Lounge) Chicago, Ill., 4/8-19, ne Holiday, Joe (Peps) Philadelphia, Pa., 4/13-19 Hope, Lynn (Trocadero Club) Columbus, Ohio, 4/6-12

**J**

Jackson-Harris Herd (Falcon Lounge) Detroit, Mich., 3/30-4/12 Jordon, Louis (On Tour) GAC

**K**

Kinchese, Turk (Club Gaiety) Chicago, Ill.

**L**

Lamont Trio, Johnny (Dome) Bismarck, N. D., ne Lee, Vicki (Palm Garden) Lawrenceville, Va., ne

Leighton Trio, Elaine (O'Neill's) NYC, ne Lyon Trio, Jimmy (Blue Angel) NYC, ne

**M**

McGuire, Betty (Prince George) Toronto, Canada, b McPartland, Marian (Hickory House) NYC, r McVea, Jack (Cave) Vancouver, B. C., ne Mabon, Willie (On Tour) MG Melba, Stanley (Pierre) NYC, h Meyer, Ricky (Famous Tap) Chicago, ne

# Where the Bands are Playing

**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser) 1216 N. Canon Dr., Beverly Hills, Calif.; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 216 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 598 Madison Ave., NYC; MG—Moe Gale, 48 West 48th St., NYC; RMA—Reg Marshall Agency, 6671 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 565 Fifth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

## Bands

**A** Napoleon, Andy (Pastor's) NYC, ne Napoleon's Memphis Five, Phil (Nick's) NYC, ne Nocturnes (Statler) NYC, h

**B** Palmer, Jack (88 Club) NYC, nc Parenti Ragpickers, Tony (Cromwell) Miami Beach, Fla., b Patterson Quartet, Pat (Air Force Club) Moncton, N. B., Canada, pc Pavone, Tommy (Rock Garden) Williamson, Conn., r Powers, Pete (Melville) Halifax, Nova Scotia, ne; (Tona) Hubbard, Nova Scotia, nc

**C** Rico Serenaders (Green's Crystal Terrace Lounge) Duluth, Minn., cl Rocco Trio, Buddy (Kentucky) Louisville, Ky., h Rodgers Quintette, Dave (El Cortez) Las Vegas, Nev., h Roth Trio, Don (Maxwell Field) Montgomery, Ala., pc

**D** Schenk, Frankie (Club Royal) Augusta, Ga., nc Shearing, George (Tiffany) Los Angeles, Calif., 4/3-18, nc Softwinds (Darbury Room) Boston, Mass., ne Startones (Wheel) Oceanside, Calif., ne

**E** Taylor Trio, Billy (Copa Lounge) NYC, ne Thompson, Trio, Bill (Colonial) Hagerstown, Md., h Tipton Trio, Billy (V.F.W. Club) Longview, Wash.

**F** Two Beaux & a Peep (Tampa Terrace) Tampa, Fla., h

**G** Vera, Joe (Jerome) Aspen, Colo., Out 4/5, h

**H** William Trio, Clarence (Vanguard) NYC, ne Wood Trio, Mary (Marie Antoinette) Fort Lauderdale, Fla., b

**I** Yaged, Sol (Somerset) NYC, r Young, Lester (Peps) Philadelphia, Pa., 3/30-4/4

**J** Donahue, Al (Schroeder) Milwaukee, Wis., 3/24-5, h; (Jung) New Orleans, 4/8-5, b

**K** Dorsey, Jimmy (On Tour) GAC Durso, Michael (Concubina) NYC, ne

**L** Ellington, Duke (On Tour) ABC Ernie, Ray (Clipper) Dallas, Tex., Out 5/26, nc

**M** Ferguson, Danny (Washington-Youree) Shreveport, La., h

**N** Fina, Jack (Roosevelt) NYC, h Fink, Charlie (Statler) Detroit, h Fitzpatrick, Eddie (Mapes) Reno, Nev., h Flanagan, Ralph (On Tour) GAC Foster, Chuck (Aragon) Chicago, Out 4/9, b; (Peabody) Memphis, 4/11-5/10, h

**O** Garber, Jan (On Tour) GAC Garrett, Tommy (Naval Base) Charleston, S. C., e George, Chuck (Stork Club) Shreveport, La., ne Gillespie, Dizzy (Birdland) NYC, 4/2-22, ne Greenwell, Al (Iroquois Gardens) Louisville, Ky., nc

**P** Jacquet, Illinois (On Tour) MG James, Harry (Palladium) Hollywood, 3/24-4/19, h Jerome, Henry (Edison) NYC, h Johnson, Buddy (Riviera) St. Louis, Mo., In 4/4, nc Jones, Spike (Houston Sport Show) Houston, Tex., 4/4-12

**Q** Kenton, Stan (Birdland) NYC, In 4/23, nc

**R** Lande, Jules (Ambassador) NYC, h LaSalle, Dick (Plaza) NYC, h Lombardo, Guy (El Rancho Vegas) Las Vegas, Nev., 3/25-4/17, h Long, Johnny (On Tour) GAC

**S** Marterie, Ralph (On Tour) GAC May, Bill, (On Tour) GAC McIntyre, Harry (On Tour) GAC Monroe, Vaughn (On Tour) WA Morrow, Buddy (On Tour) GAC

**T** Noble, Ray (Coconut Grove) Los Angeles, Out 4/7, nc

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**J** Jacquet, Illinois (On Tour) MG James, Harry (Palladium) Hollywood, 3/24-4/19, h Jerome, Henry (Edison) NYC, h Johnson, Buddy (Riviera) St. Louis, Mo., In 4/4, nc Jones, Spike (Houston Sport Show) Houston, Tex., 4/4-12

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**P** Palmer, Jimmy (On Tour) GAC Pastor, Tony (Statler) Buffalo, N. Y., In 4/21, h Petti, Emil (L'Aiglon) Miami Beach, Fla., nc

**R** Ranch, Harry (Wilton) Long Beach, Calif., h Reed, Tommy (O'Henry) Willow Springs, Ill., b Reves, Dave (On Tour) ABC Rudy, Ernie (On Tour) GAC

**S** Shafer, Freddy (On Tour) GAC Spanier, Muggsy (Hangover) San Francisco, Calif., 4/9-5/6, nc Spivak, Charlie (On Tour) MCA Still, Jack (Champ Shorehouse) Bridgeport, Conn., Out 5/1, r Strong, Benny (Ambassador) Los Angeles, 4/8-5/2, h Sudy, Joseph (Mayflower) Washington, D. C., h Sullivan, John (Town Lounge) Houston, Tex., nc

**T** Waples, Buddy (The Club) Birmingham, Ala., nc Watkins, Sammy (Statler) Cleveland, h Weems, Ted (On Tour) MCA

## Leo Fuld Signs Mercury Pact

Chicago—Leo Fuld, fast-traveling singing star who recently returned to this country after a lengthy tour of Europe and Israel, has signed a Mercury recording contract. Fuld last recorded for London, with whom he had a fair-sized hit in *Where Can I Go*.

Mercury deal calls for Fuld to do both specialty and pop material. Singer is now fulfilling a four-week engagement in *Farfel Follies* at the Selwyn theater here.



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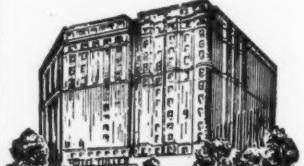
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